RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

BEST OF GARY MOORE

HAL•LEONARD®

from Gary Moore - *Bad for You Baby*

Bad for You Baby

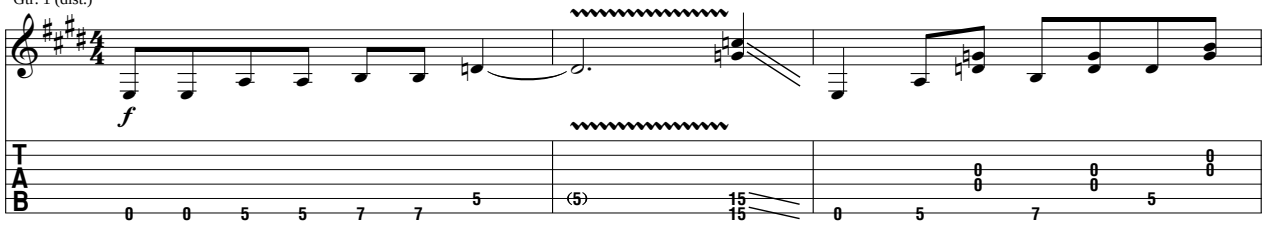
Words and Music by Martin Briley and Francis Galluccio

Intro

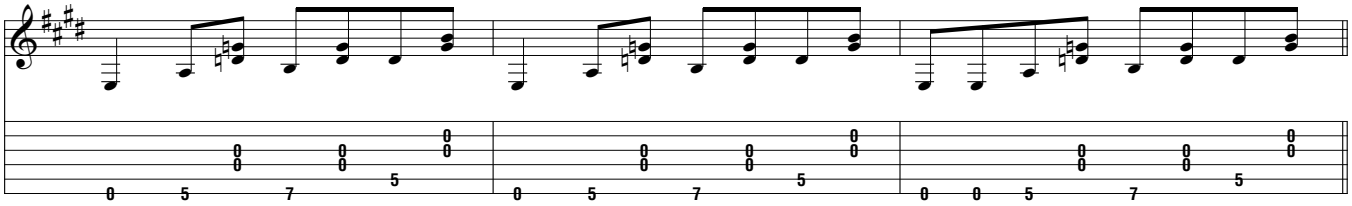
Moderately ♩ = 123 (♫ = ♩³♪)

Gtr. 1 (dist.)

*E7



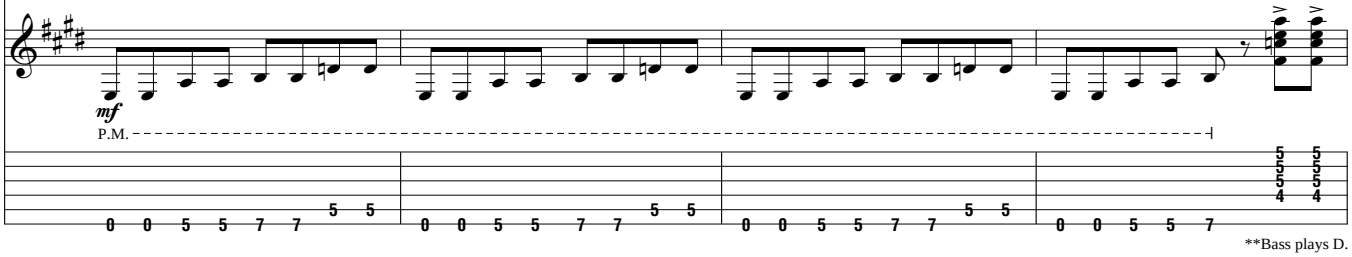
*Chord symbols reflect basic harmony.



Verse

E7 ** D9

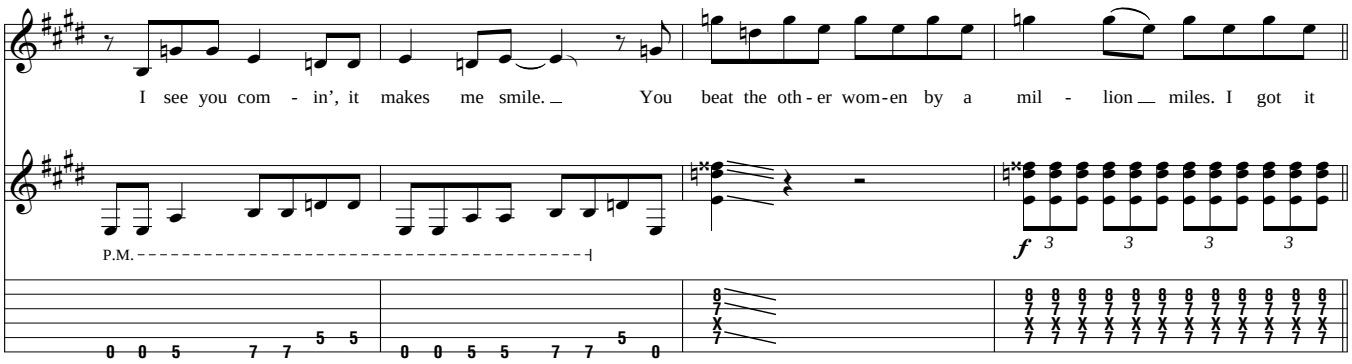
1. You got a wig - gle when you walk. You got a gig - gle when you talk.



**Bass plays D.

E7 E7♯9 N.C. E7♯9

I see you com - in', it makes me smile. You beat the oth - er wom - en by a mil - lion miles. I got it



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Chorus

A7 E7

bad for you, ba - by. I got it bad for you, ba - by. I got it

Riff A **End Riff A**

B5 B♭5 A5 G5 E7 D9

bad for you, ba - by, and I just can't help my - self. ___

Gtr. 2 (dist.)

f

Gtr. 1

Verse

E7

2. I see you walk - in' ___ down the street. _ You're look - in' good, good e - nough to eat. ___

mf P.M. slight P.H.

P.M. slight P.H.

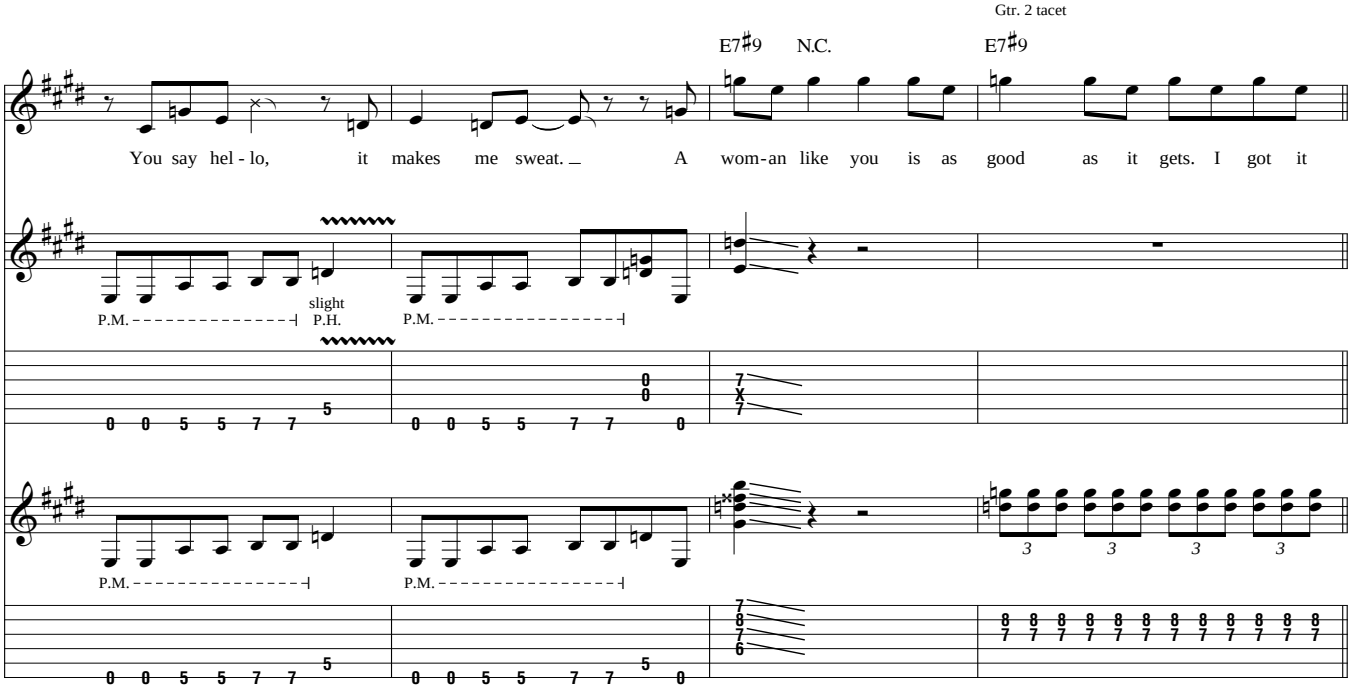
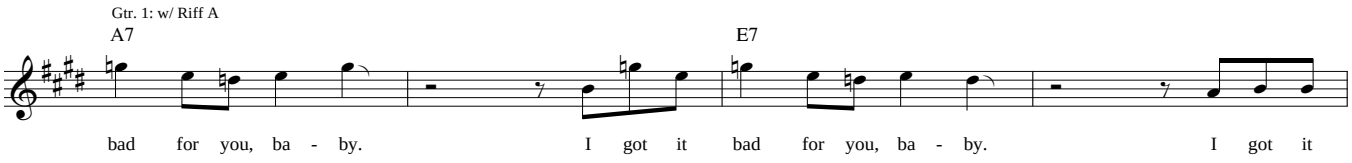
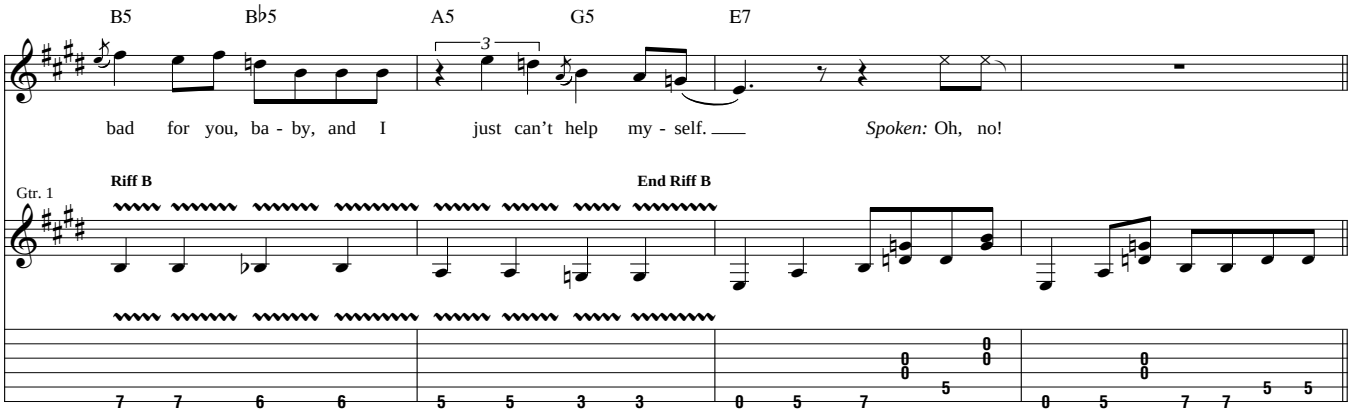
P.M. slight P.H.

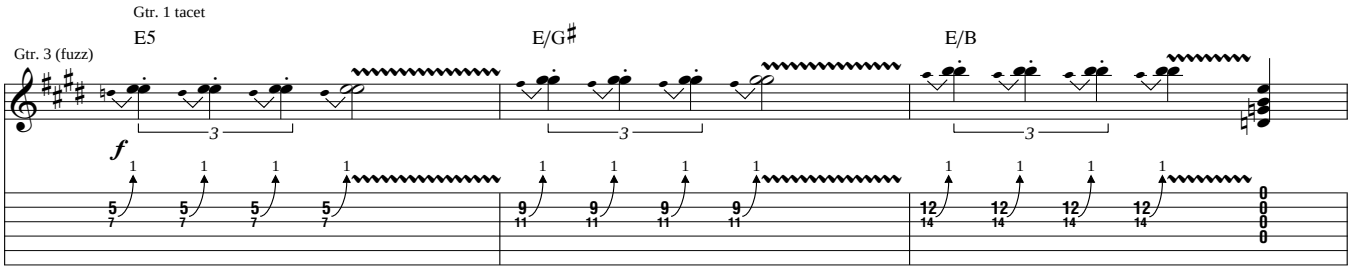
P.M.

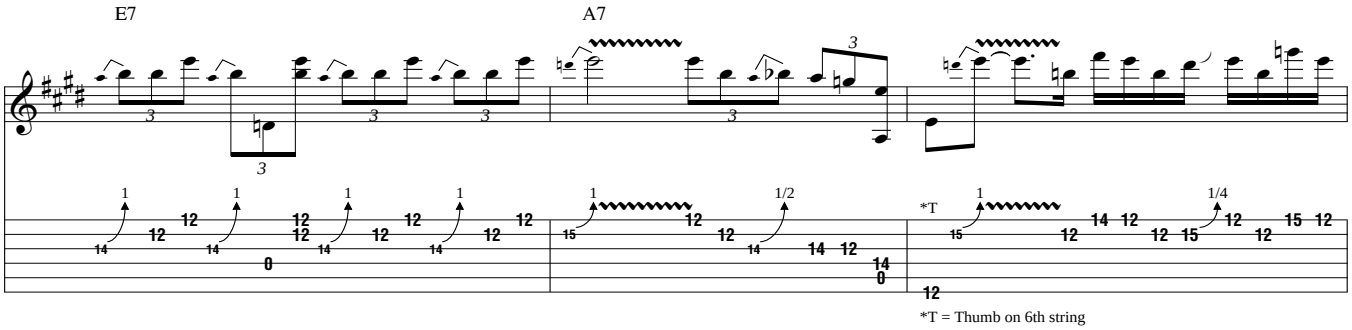
mf P.M.

P.M.

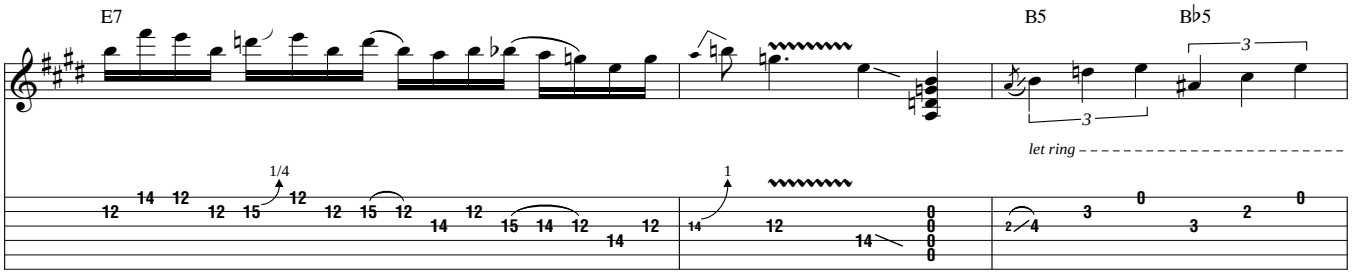
P.M.

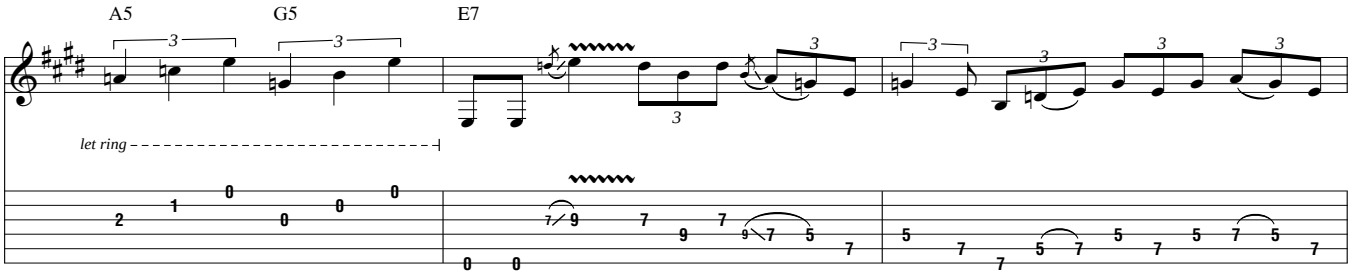
P.M.

Chorus

Guitar Solo

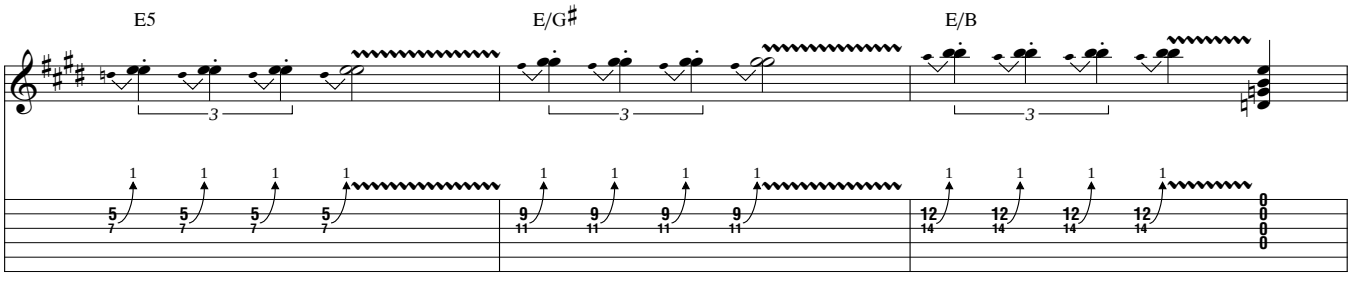


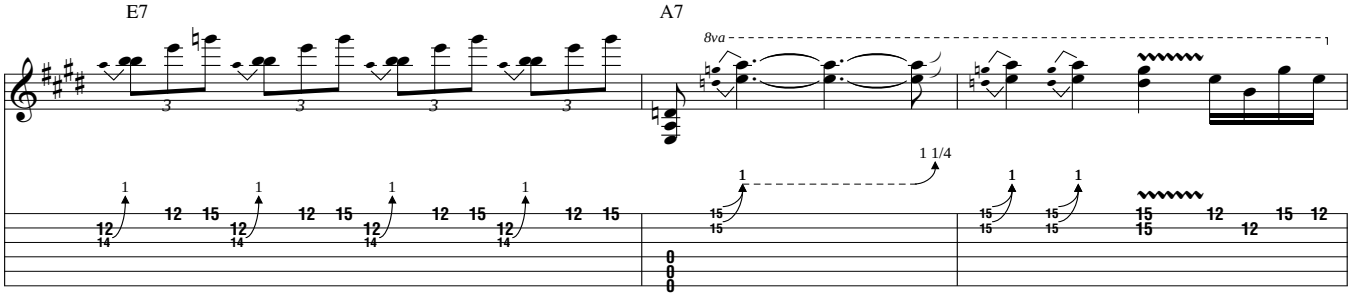


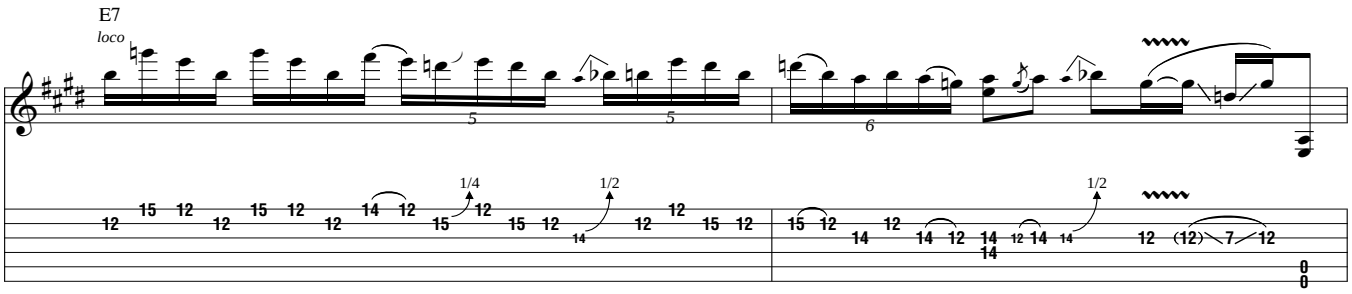
*T = Thumb on 6th string

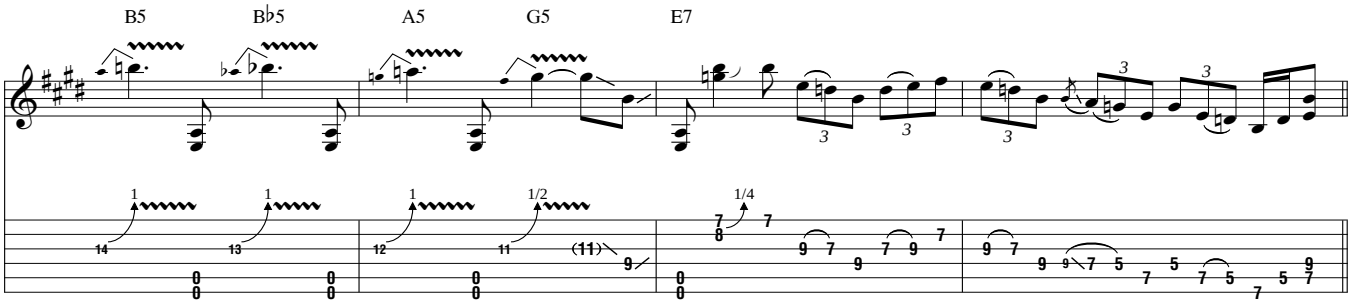




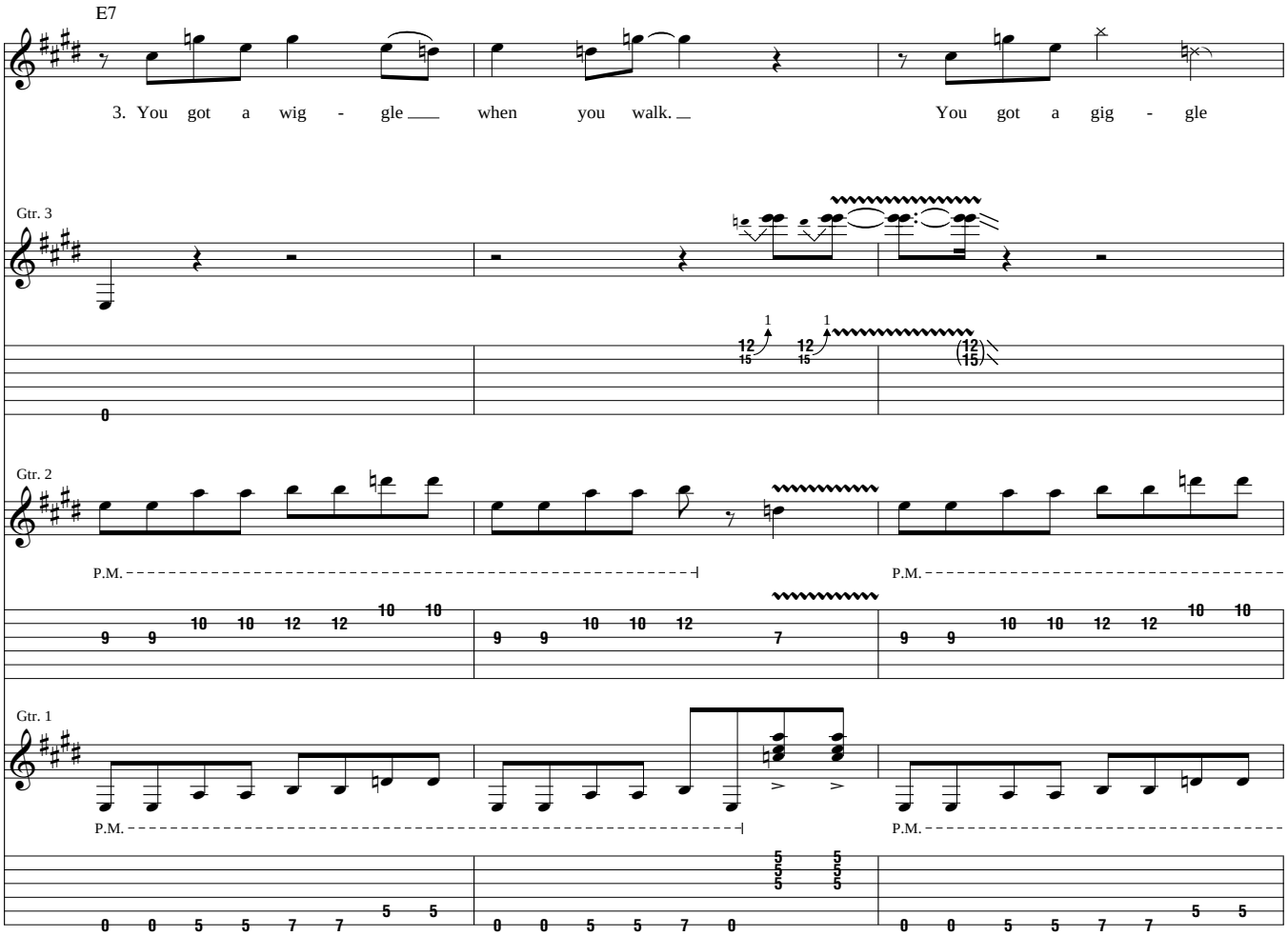
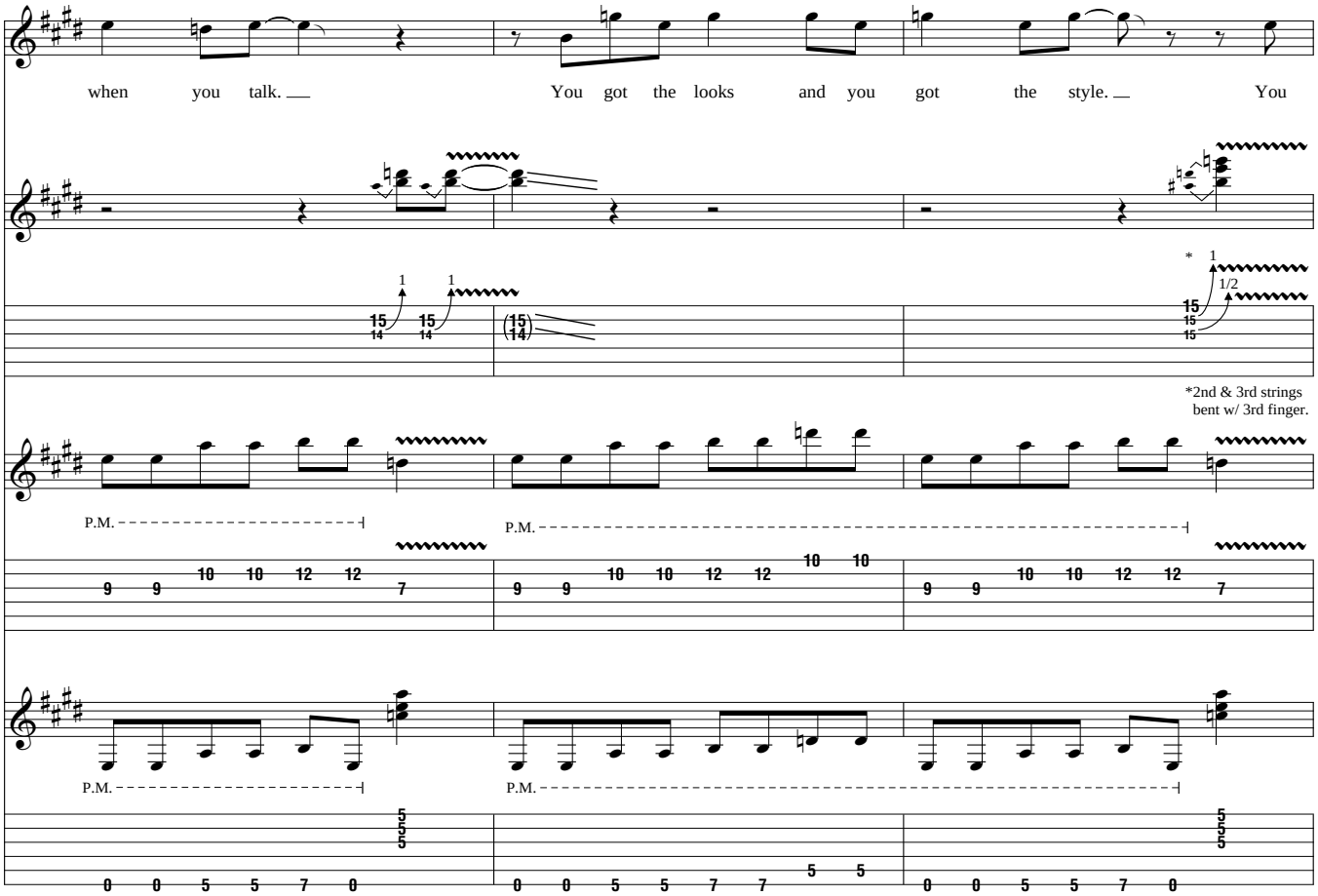


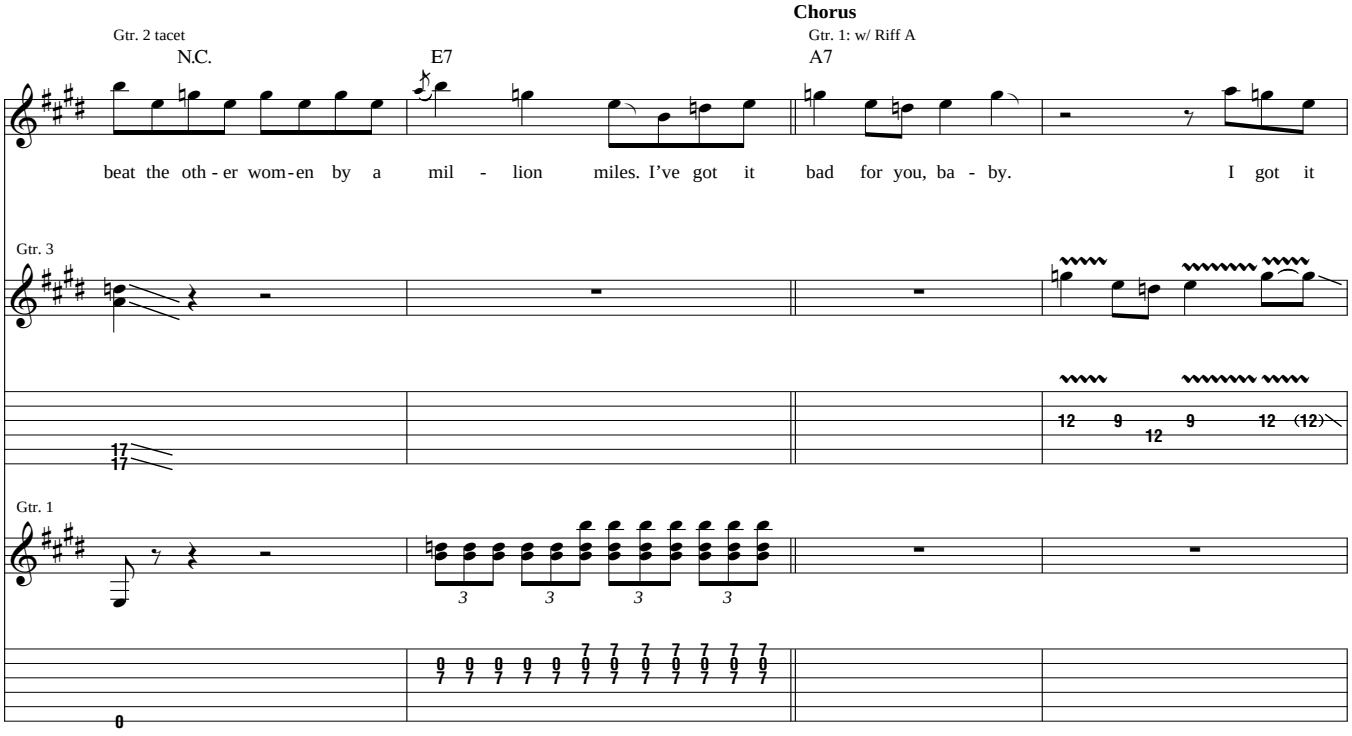
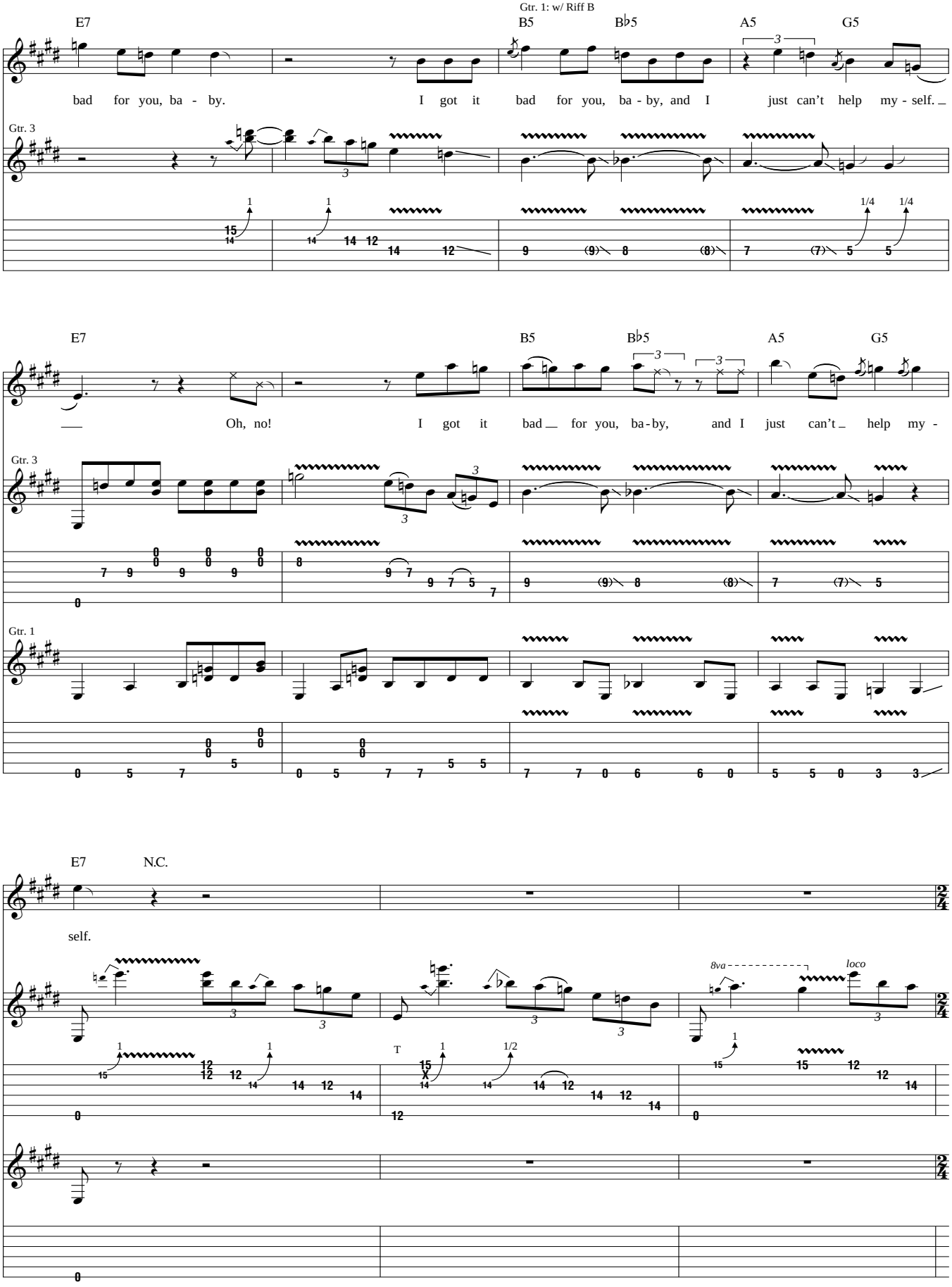


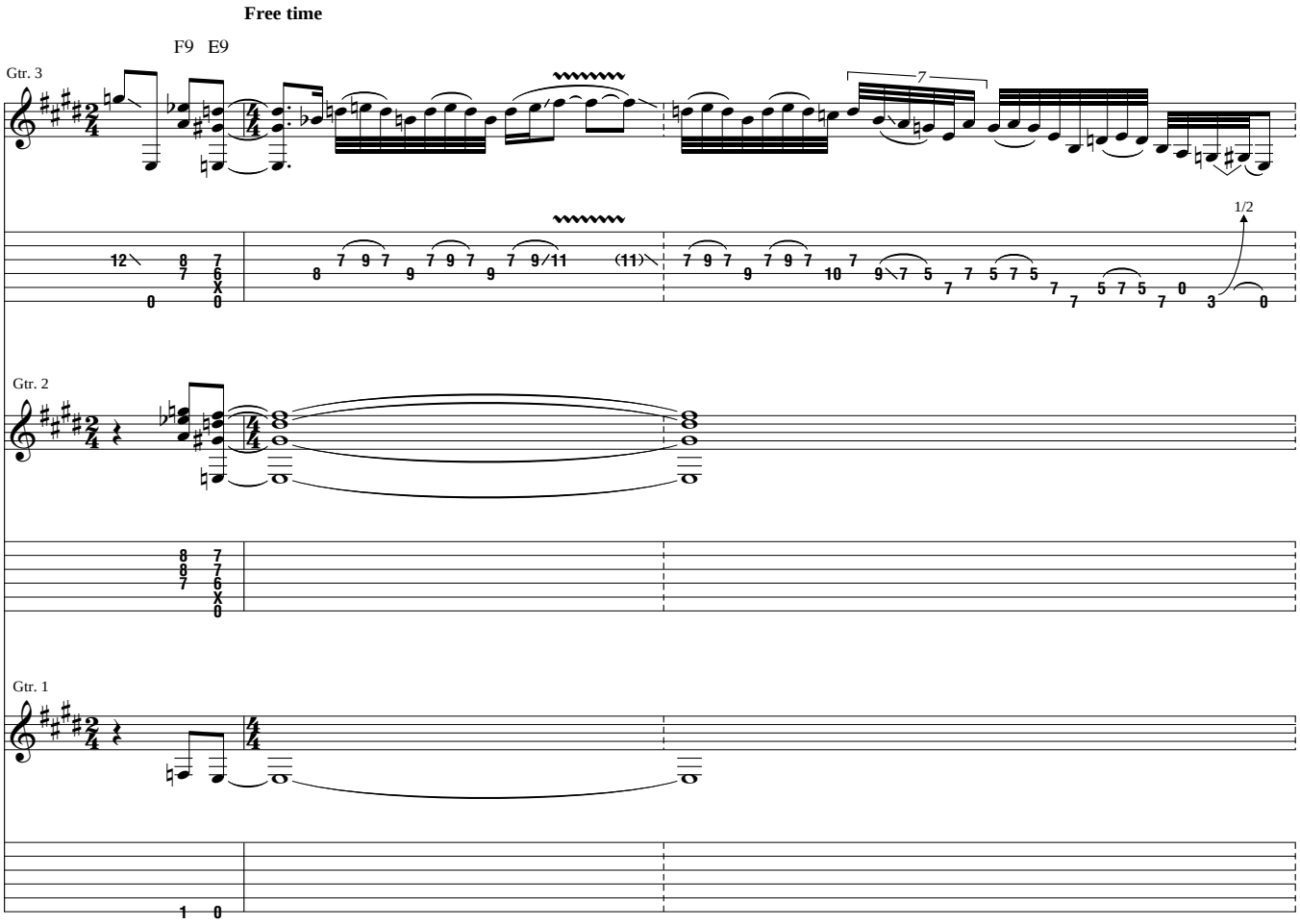

E7
loco

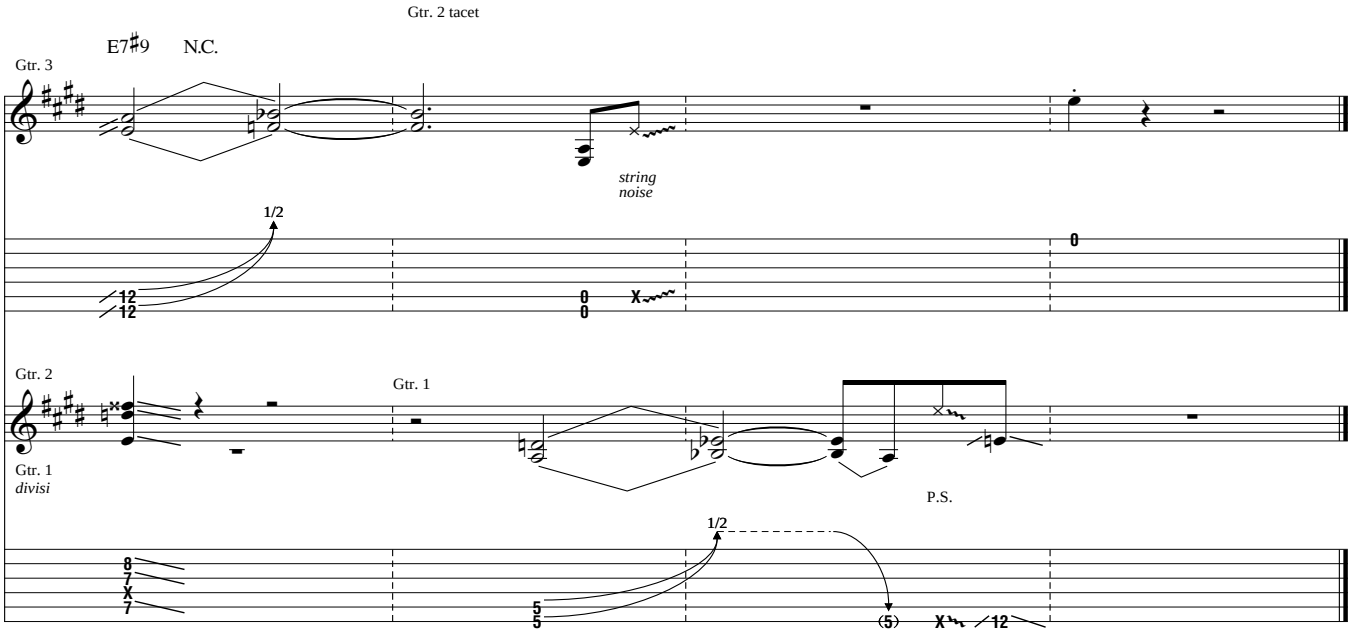

B5
B♭5
A5
G5
E7

Verse


E7
3. You got a wig - gle when you walk. You got a gig - gle
Gtr. 3
Gtr. 2
P.M.
Gtr. 1
P.M.

when you talk. You got the looks and you got the style. You
*2nd & 3rd strings bent w/ 3rd finger.
P.M.
P.M.
P.M.
P.M.


Chorus
Gtr. 2 tacet
N.C.
E7
Gtr. 1: w/ Riff A
A7
beat the oth - er wom - en by a mil - lion miles. I've got it bad for you, ba - by. I got it
Gtr. 3
Gtr. 1

Gtr. 1: w/ Riff B
E7
B5
B♭5
A5
G5
bad for you, ba - by. I got it bad for you, ba - by, and I just can't help my - self.
Gtr. 3
E7
B5
B♭5
A5
G5
Oh, no! I got it bad for you, ba - by, and I just can't help my -
Gtr. 3
Gtr. 1
E7
N.C.
self.
8va
loco
T

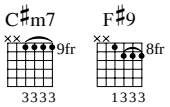

Free time
F9 E9
Gtr. 3
Gtr. 2
Gtr. 1


Gtr. 2 tacet
E7♯9 N.C.
Gtr. 3
string noise
Gtr. 2
Gtr. 1
Gtr. 1 divisi
P.S.

from Gary Moore - *After Hours*

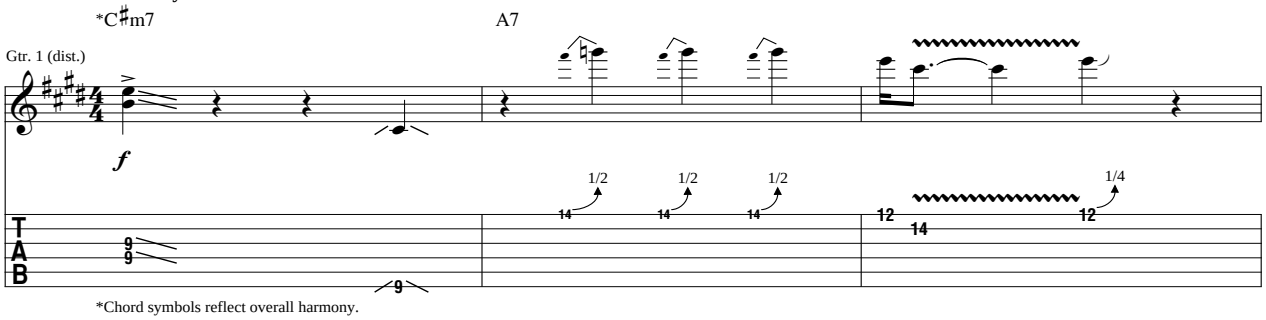
Cold Day in Hell

Words and Music by Gary Moore

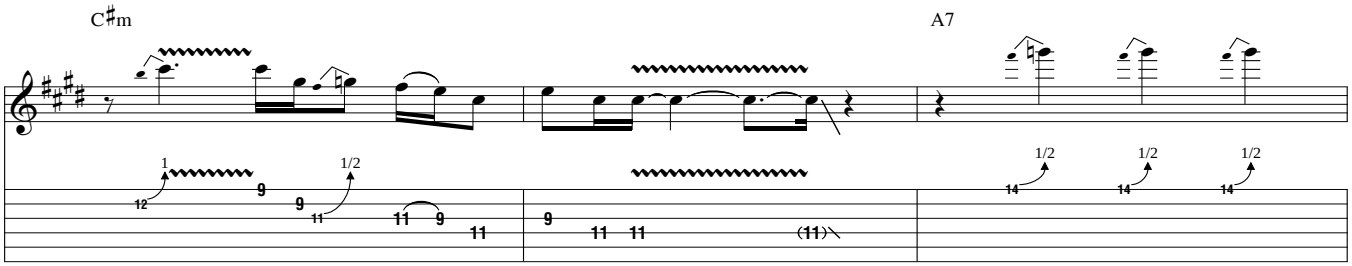


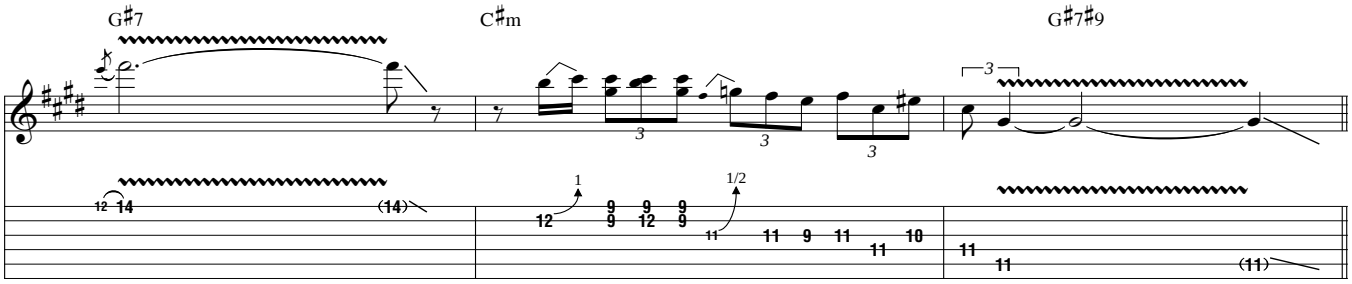
Intro

Moderately ♩ = 101

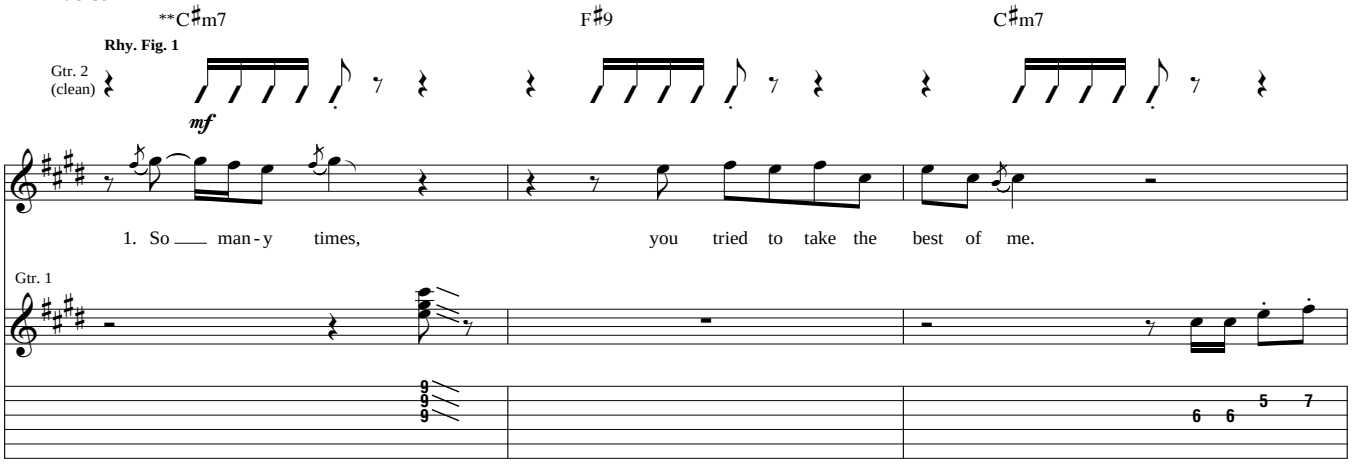


*Chord symbols reflect overall harmony.





Verse



**See top of page for chord diagrams pertaining to rhythm slashes.

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Gtr. 2: w/ Rhy. Fig. 1

End Rhy. Fig. 1

F♯9

So man-y times, now you gon-na take the rest

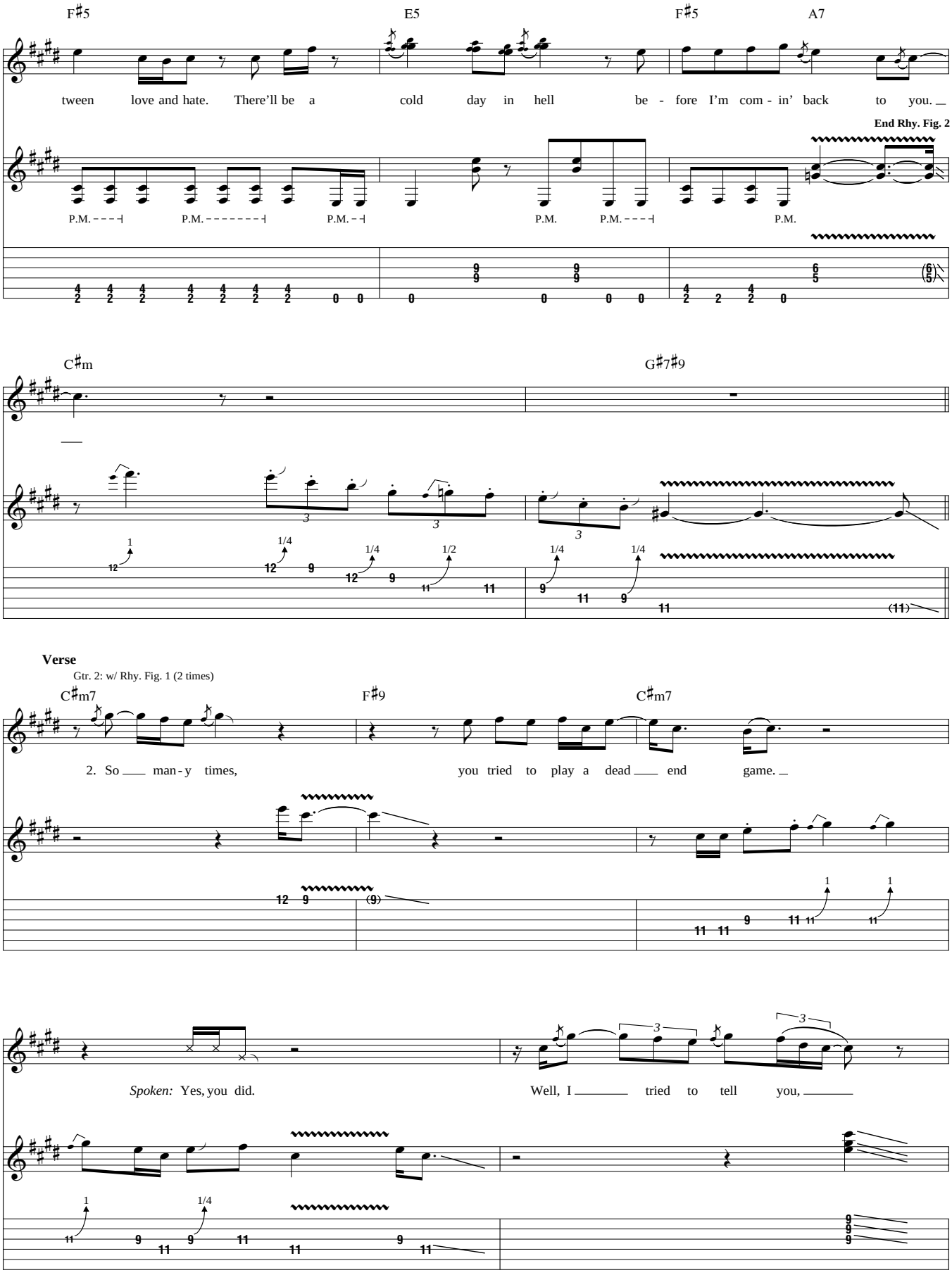
C♯m7

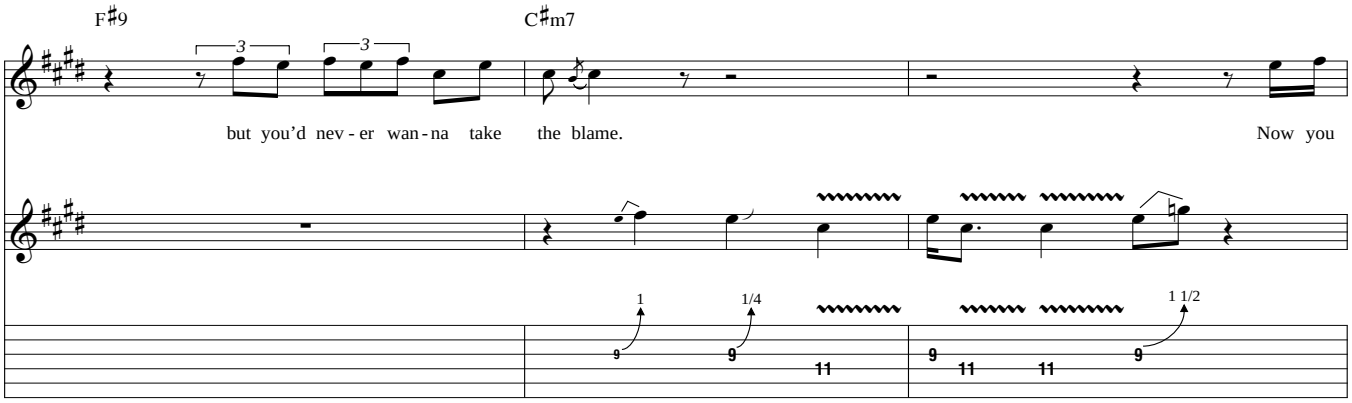
of me. Bet-ter

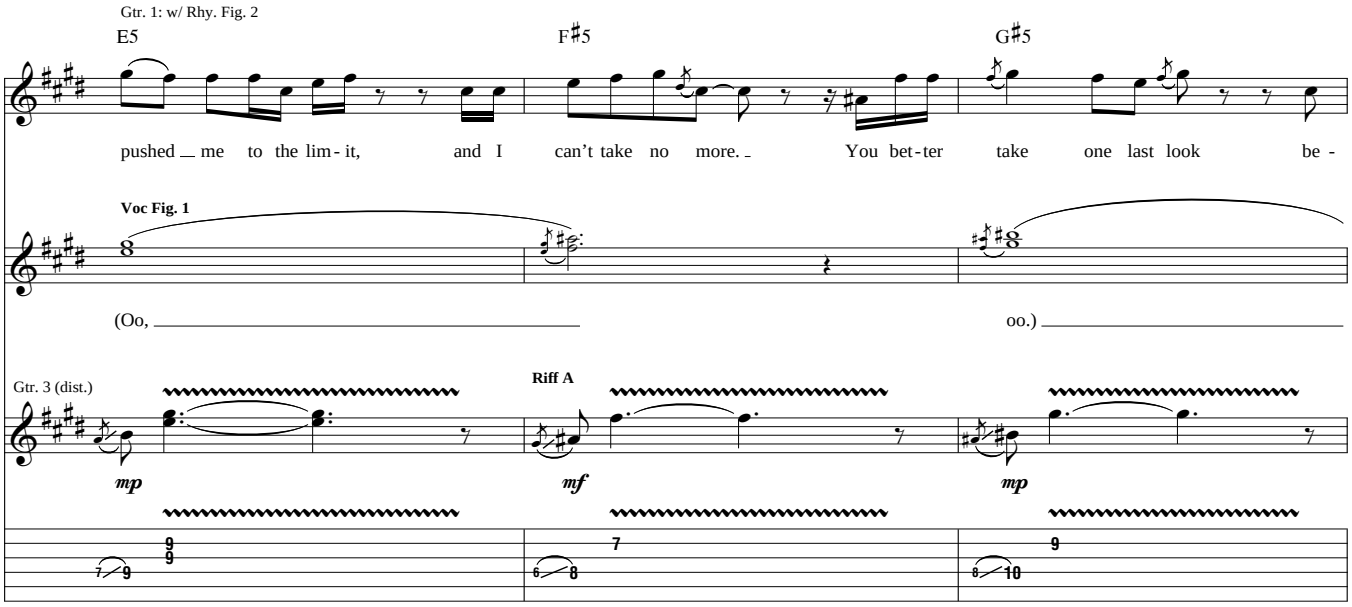
E5 F♯5 G♯5

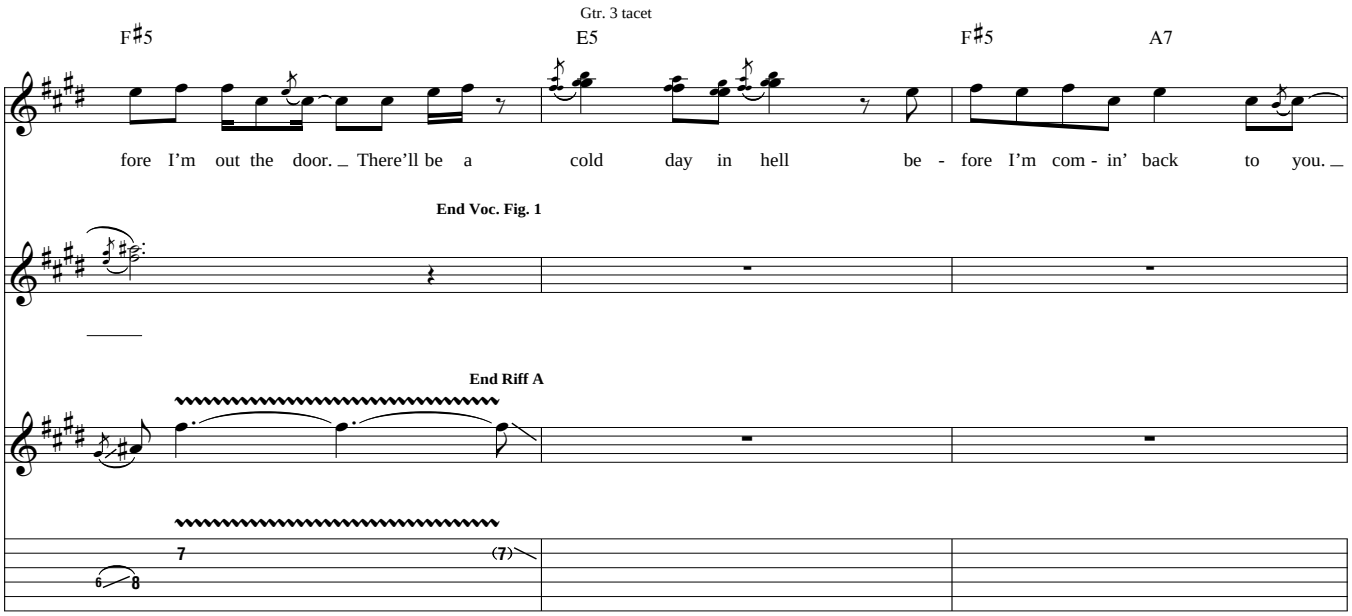
look at what you're do-in' be-fore it's too late. It's a fine line you're tread-in' be-

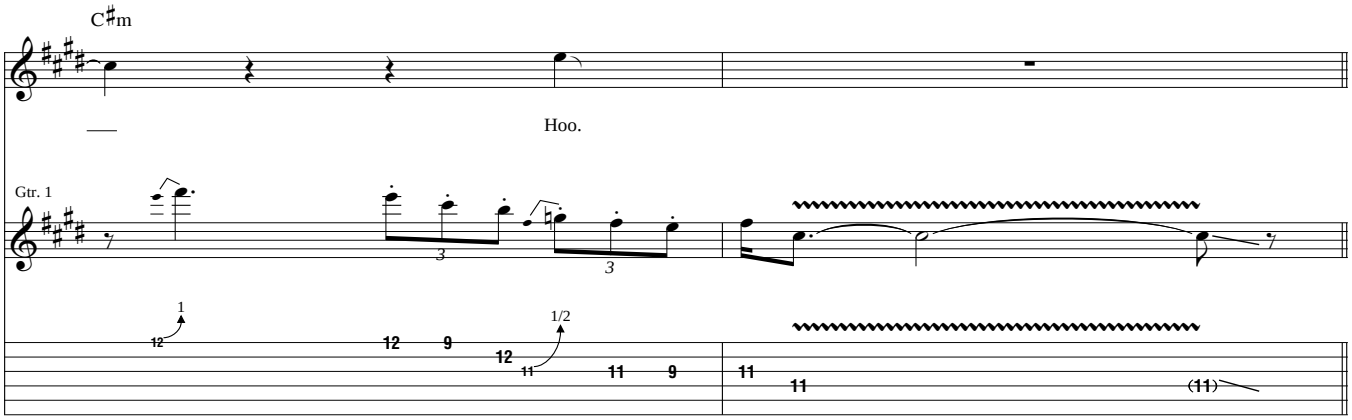
Rhy. Fig. 2

P.M. P.M. P.M. P.M.

F♯5
E5
F♯5
A7
tween love and hate. There'll be a cold day in hell be - fore I'm com - in' back to you.
End Rhy. Fig. 2
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
C♯m
G♯7♯9
Verse
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
C♯m7
F♯9
C♯m7
2. So man - y times, you tried to play a dead end game.
Spoken: Yes, you did.
Well, I tried to tell you,

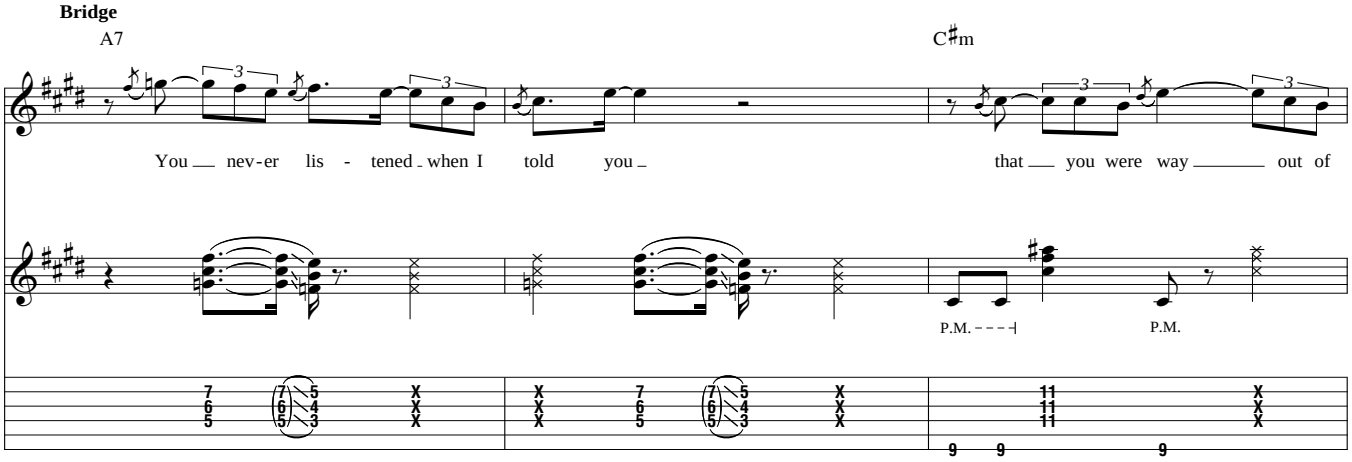

F♯9
C♯m7
but you'd nev - er wan - na take the blame.
Now you

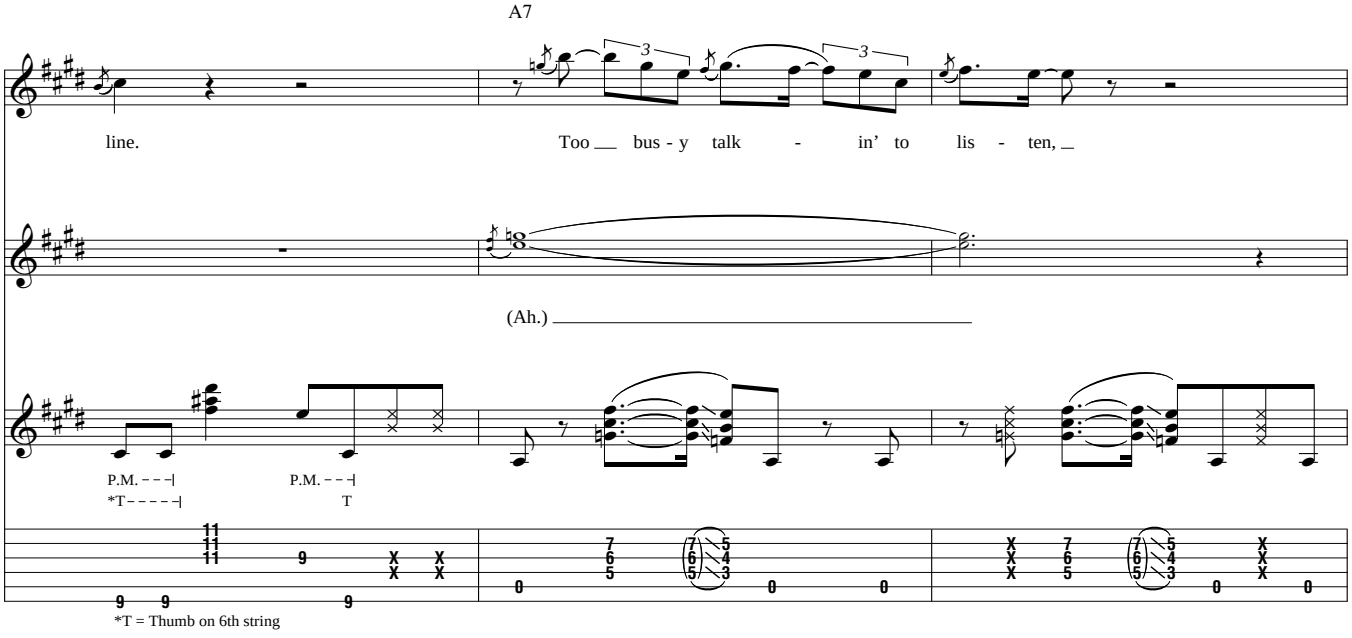

Gtr. 1: w/ Rhy. Fig. 2
E5
F♯5
G♯5
pushed me to the lim - it, and I can't take no more. You bet - ter take one last look be -
Voc Fig. 1
(Oo,
oo.)
Gtr. 3 (dist.)
Riff A
mp
mf
mp

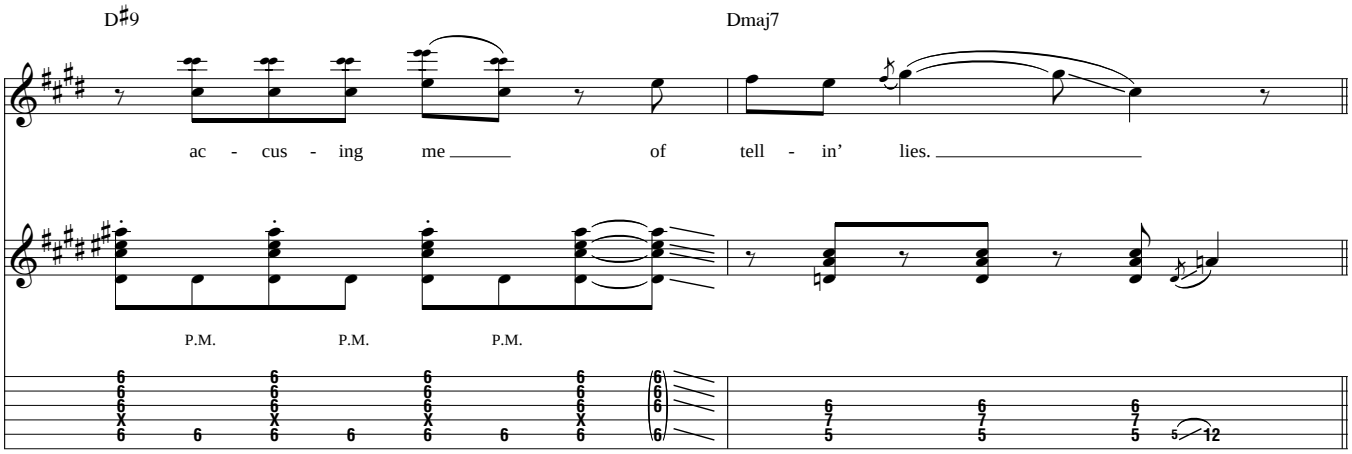

Gtr. 3 tacet
F♯5
E5
F♯5
A7
fore I'm out the door. There'll be a cold day in hell be - fore I'm com - in' back to you.
End Voc. Fig. 1
End Riff A


C♯m
Hoo.
Gtr. 1

Bridge

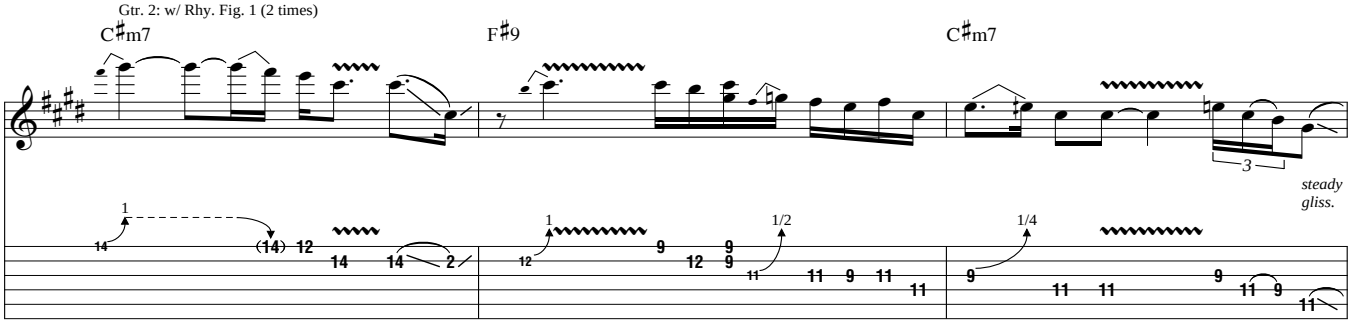

A7
C♯m
You nev-er lis - tened when I told you
that you were way out of
P.M.
P.M.

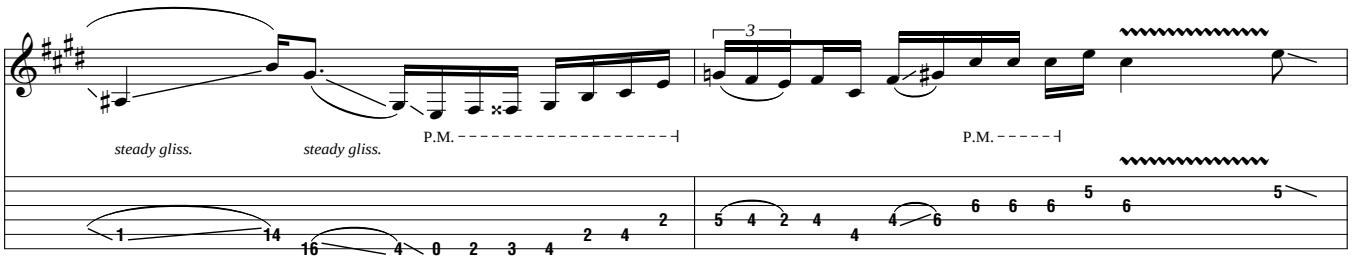

A7
line.
Too bus - y talk - in' to lis - ten,
(Ah.)
P.M.
*T
P.M.
T
*T = Thumb on 6th string

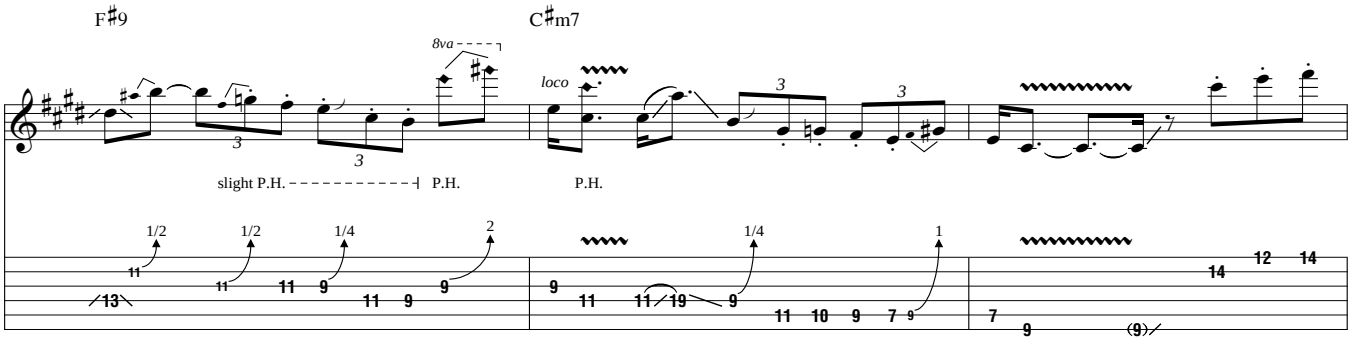


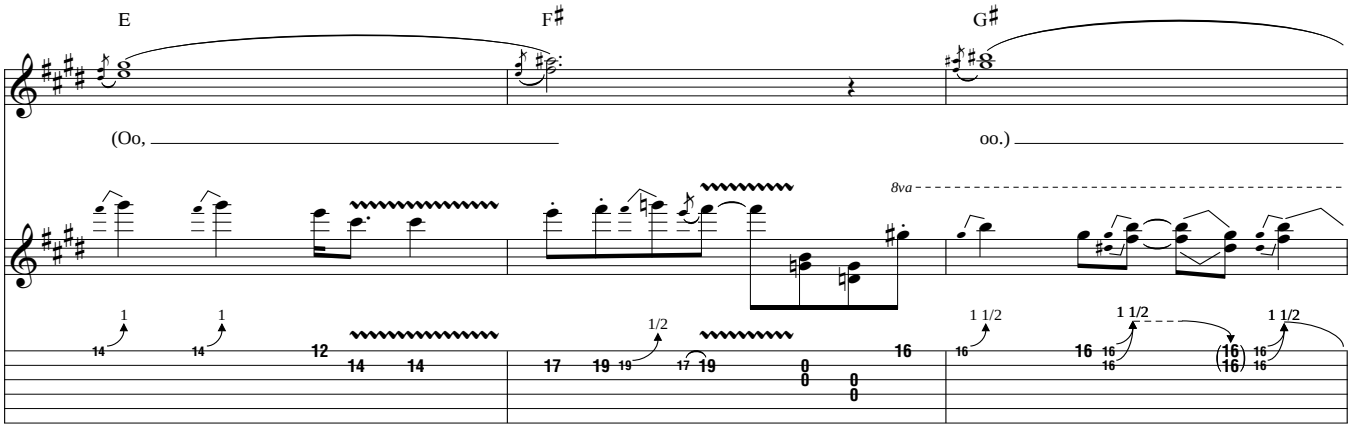
Guitar Solo

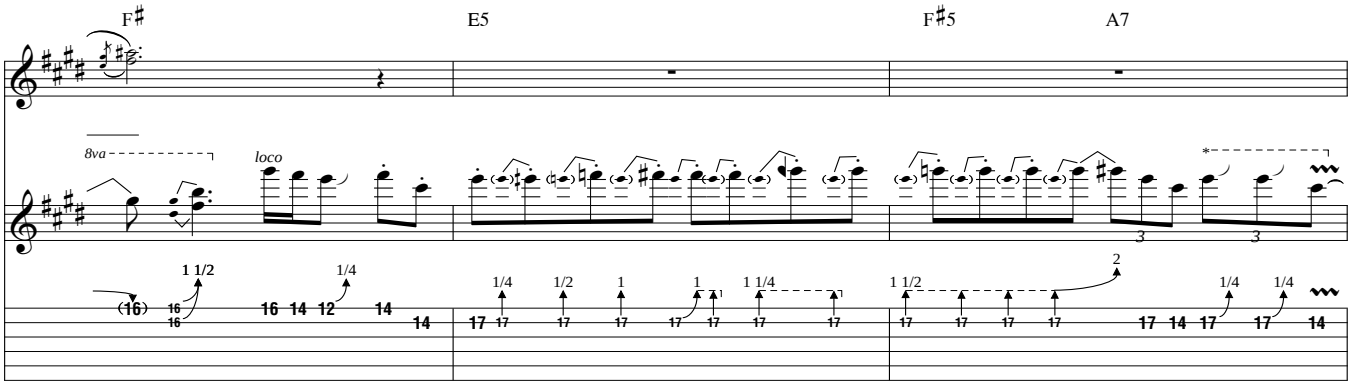
Gtr. 2: w/ Rhy. Fig. 1 (2 times)



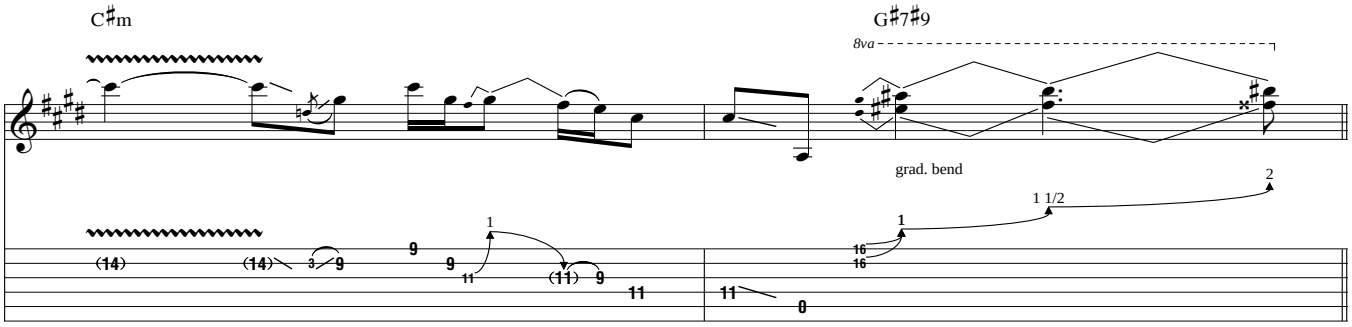






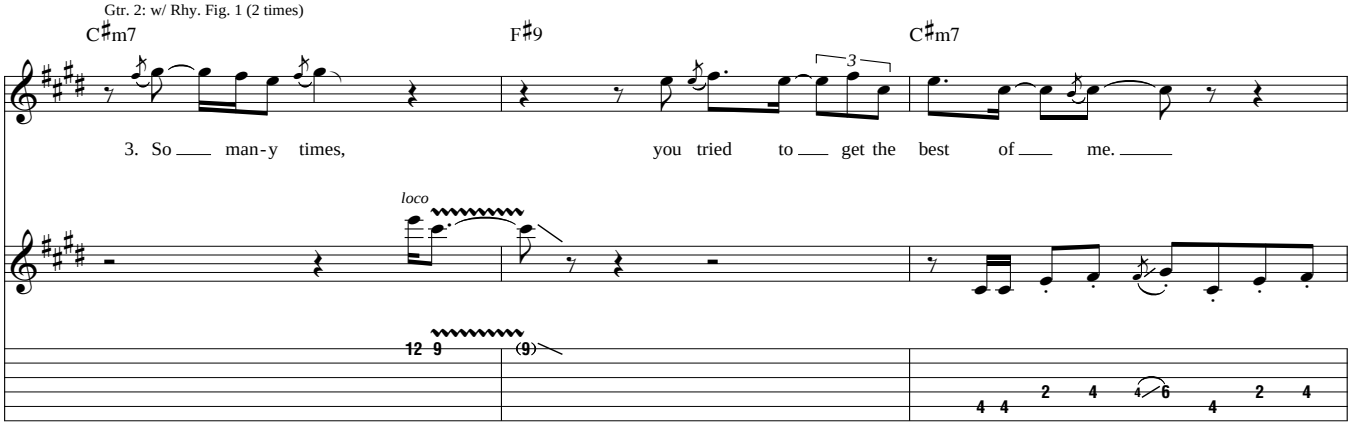
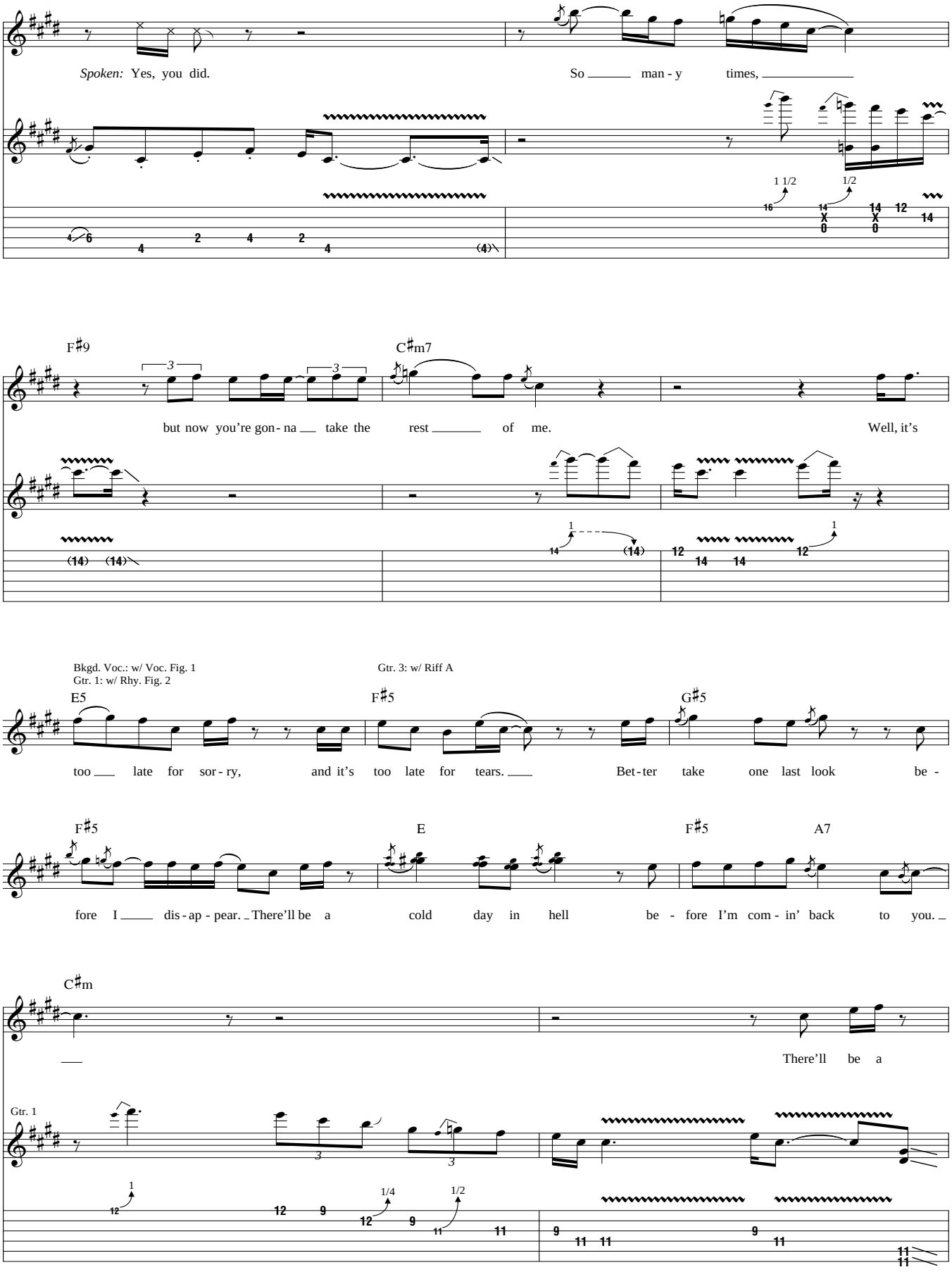


*Played behind the beat.

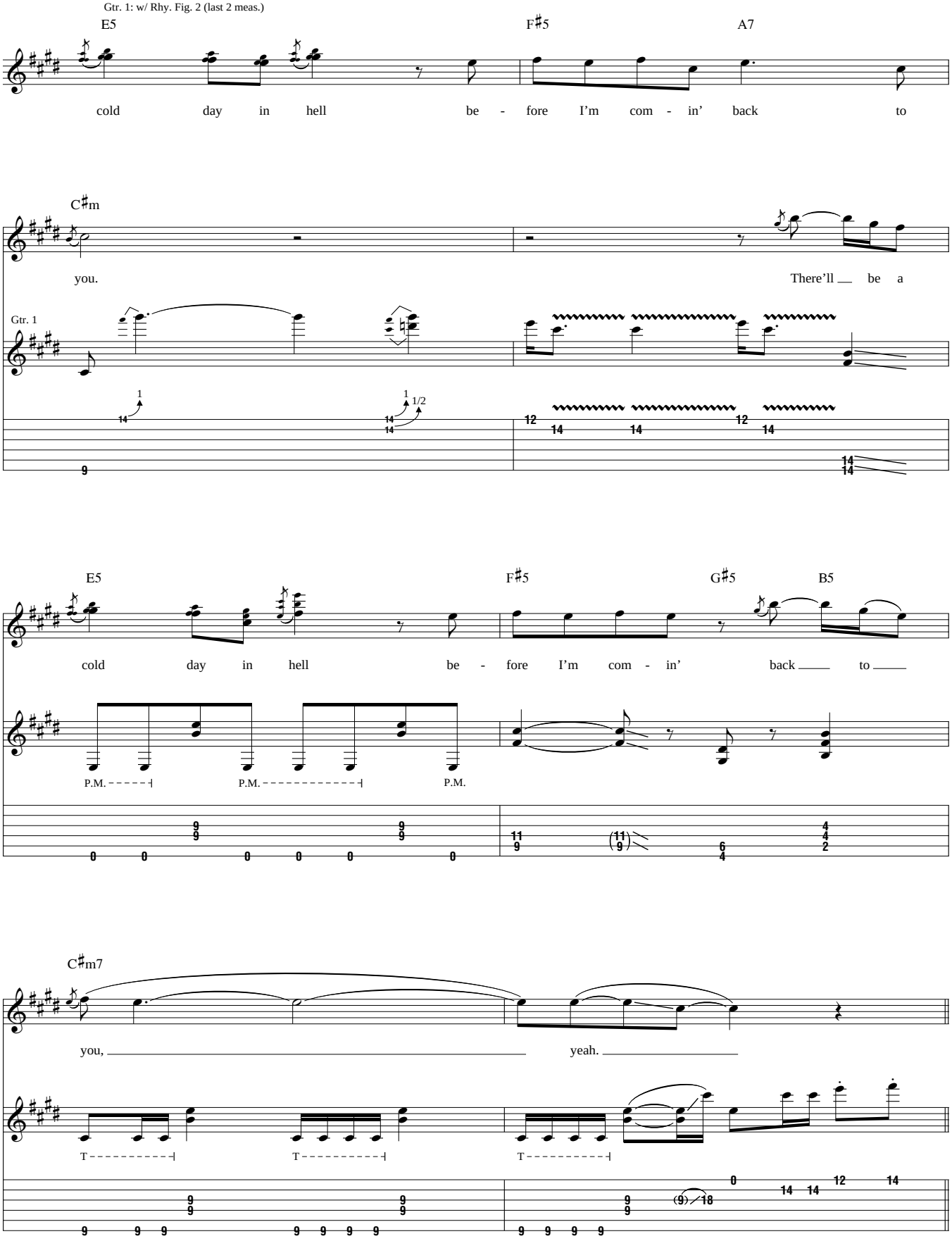


Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)



Spoken: Yes, you did.
So ____ man - y times, ____
1 1/2
1/2
F♯9
C♯m7
but now you're gon - na ___ take the rest ____ of me.
Well, it's
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff A
E5
F♯5
G♯5
too ___ late for sor - ry, and it's too late for tears. ___ Bet - ter take one last look be -
F♯5
E
F♯5
A7
fore I ____ dis - ap - pear. There'll be a cold day in hell be - fore I'm com - in' back to you.
C♯m
There'll be a
Gtr. 1
1/4
1/2

Gtr. 1: w/ Rhy. Fig. 2 (last 2 meas.)

Outro-Guitar Solo

C♯m7 F♯9 C♯m7

Rhy. Fig. 3

Gtr. 2

(Gon - na be a cold day in hell, gon - na be a

Gtr. 1

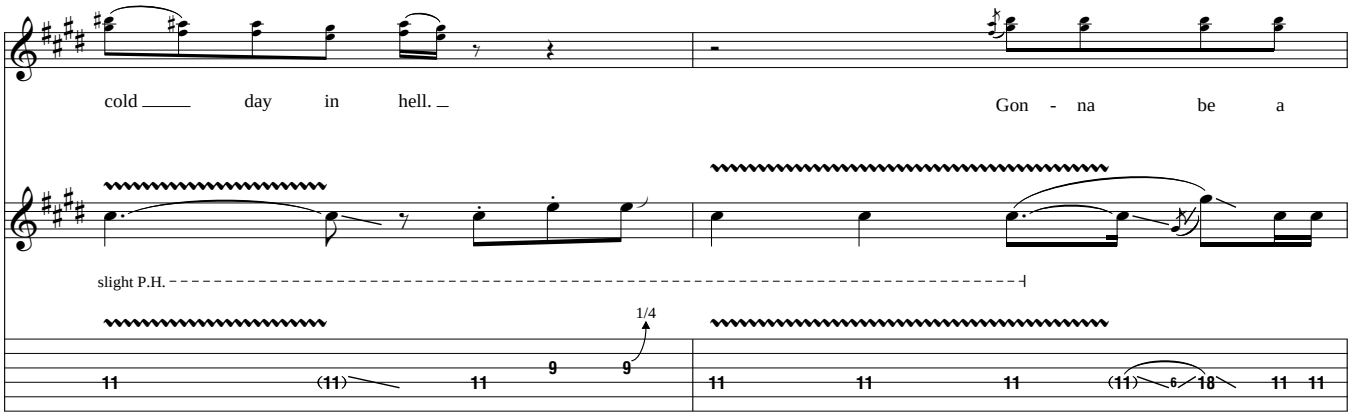
Gtr. 2: w/ Rhy. Fig. 3 (till fade)

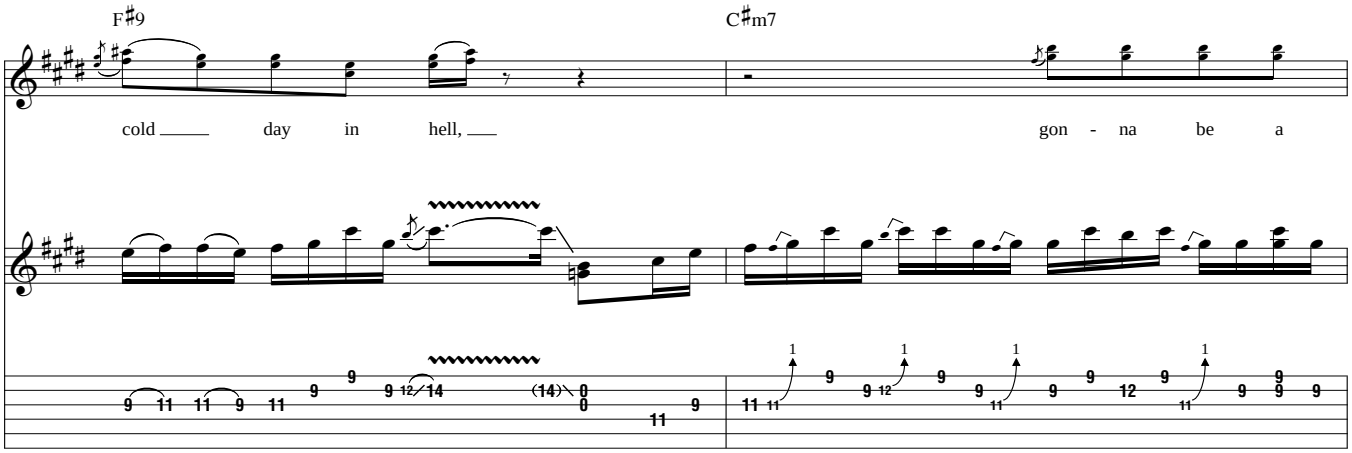
End Rhy. Fig. 3

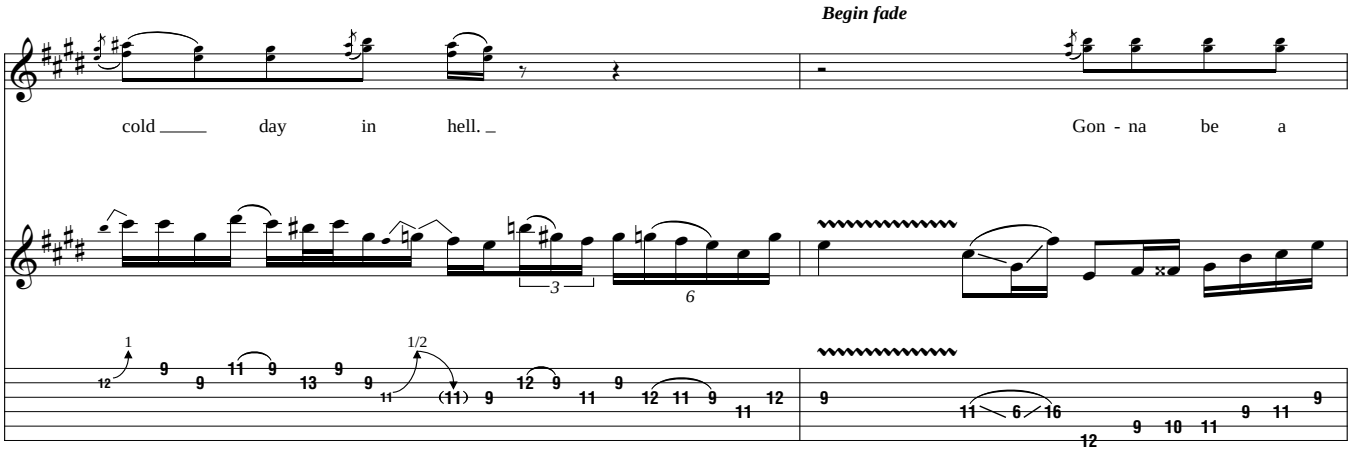
cold day in hell. Gon - na be a

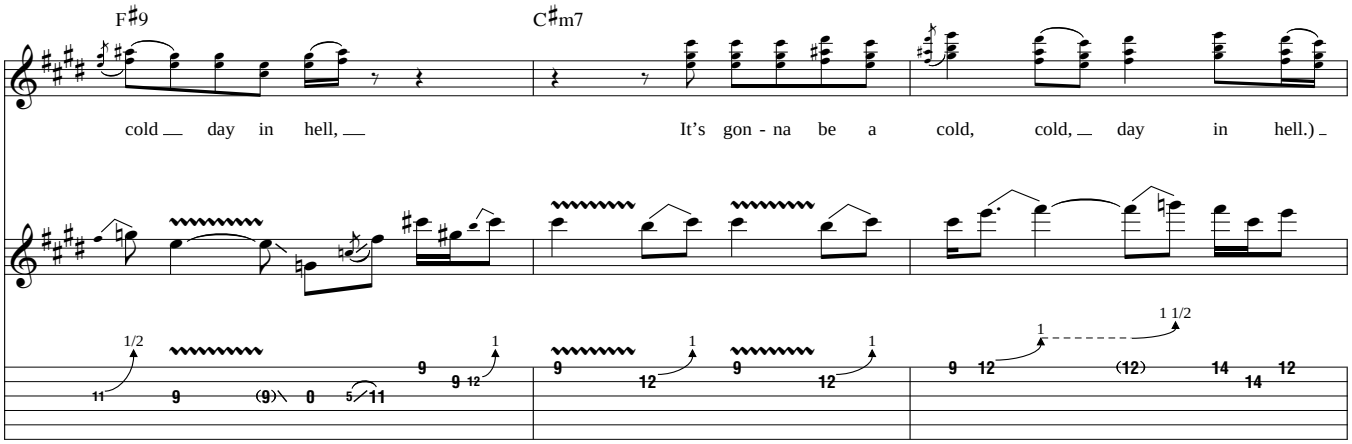
F♯9 C♯m7

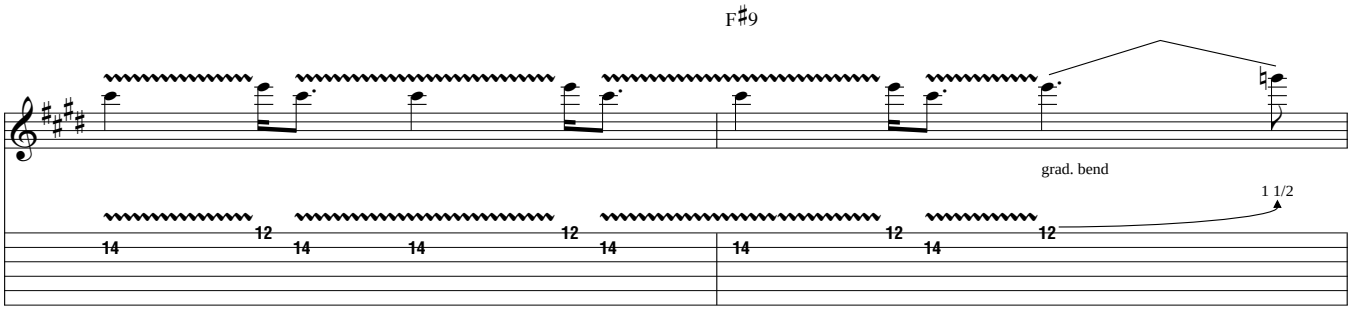
cold day in hell, gon - na be a

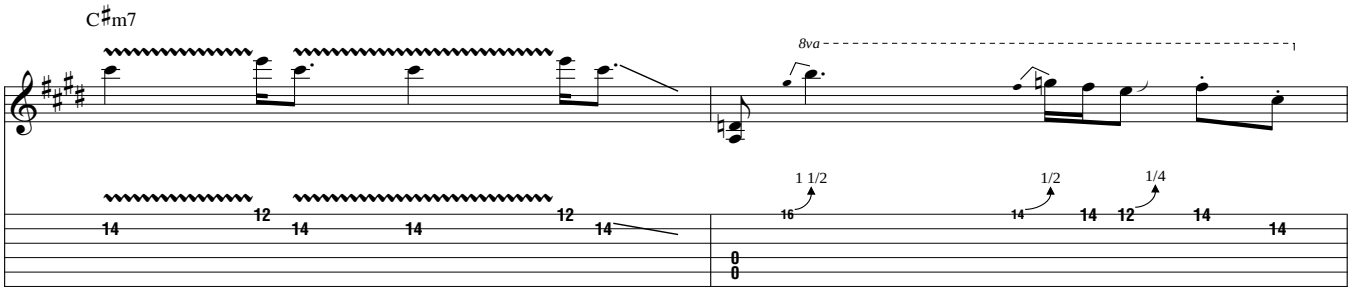

cold day in hell.
Gon - na be a
slight P.H.
1/4

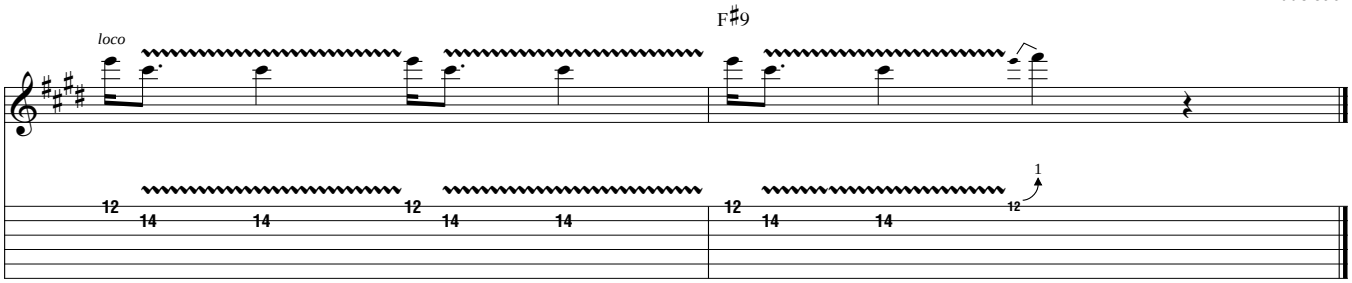

F♯9
C♯m7
cold day in hell,
gon - na be a


Begin fade
cold day in hell.
Gon - na be a
3
6
1/2


F♯9
C♯m7
cold day in hell,
It's gon - na be a cold, cold, day in hell.)
1/2
1
1 1/2


F♯9
grad. bend
1 1/2

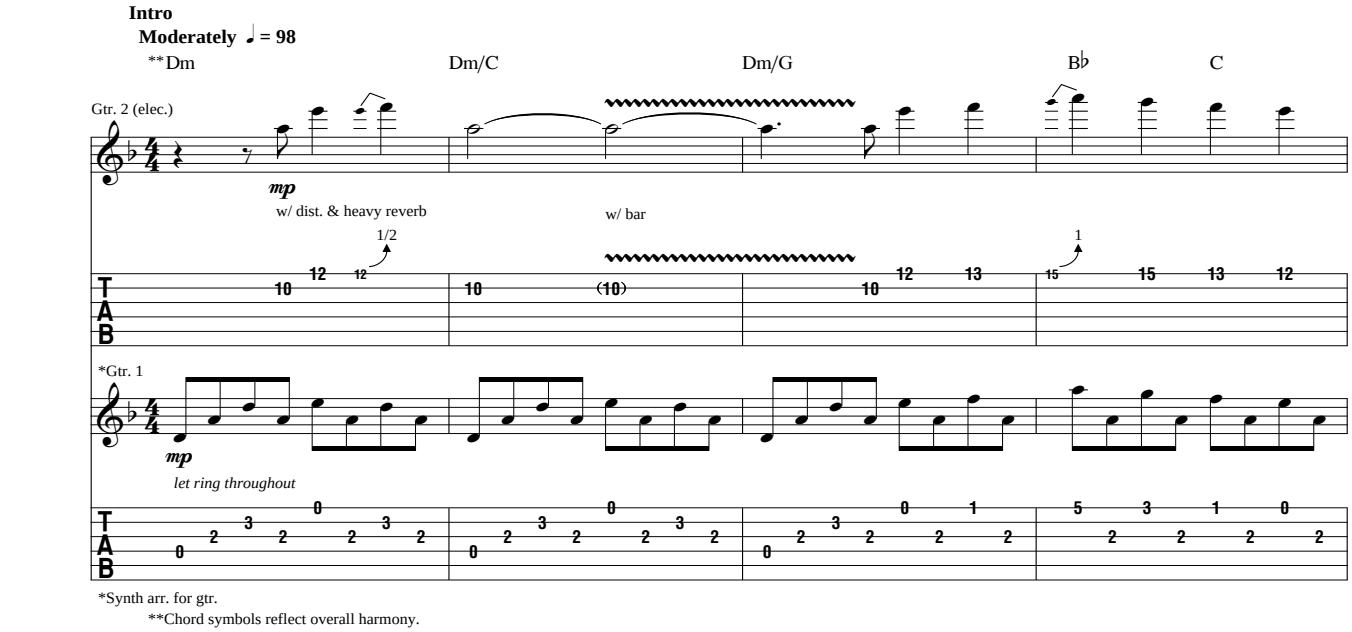

C♯m7
8va
1 1/2
1/2
1/4

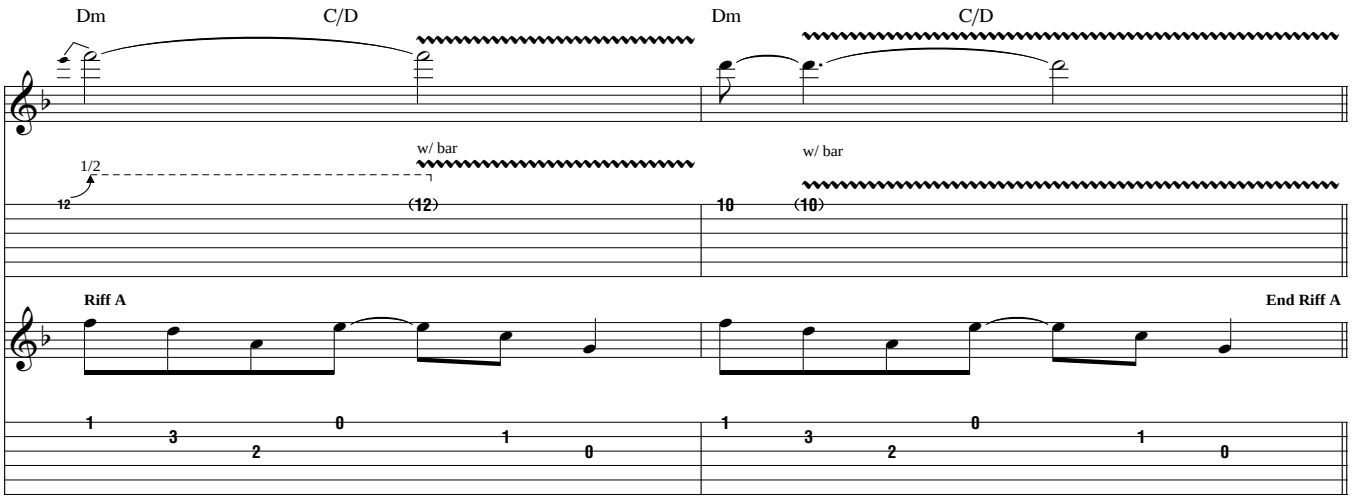

Fade out
F♯9
loco
1

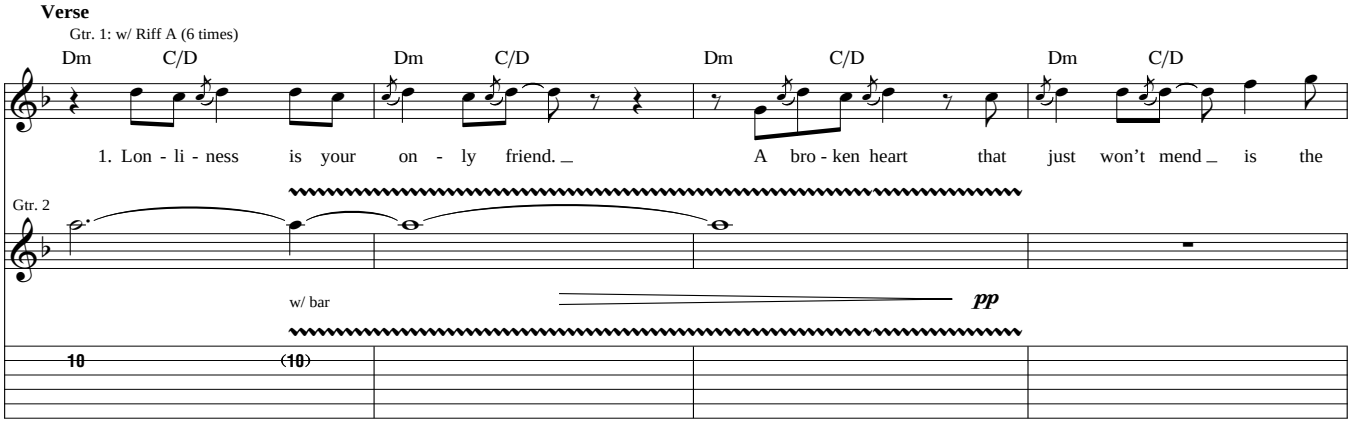
from Gary Moore - *Run for Cover*

Empty Rooms

Words and Music by Gary Moore and Neil Carter







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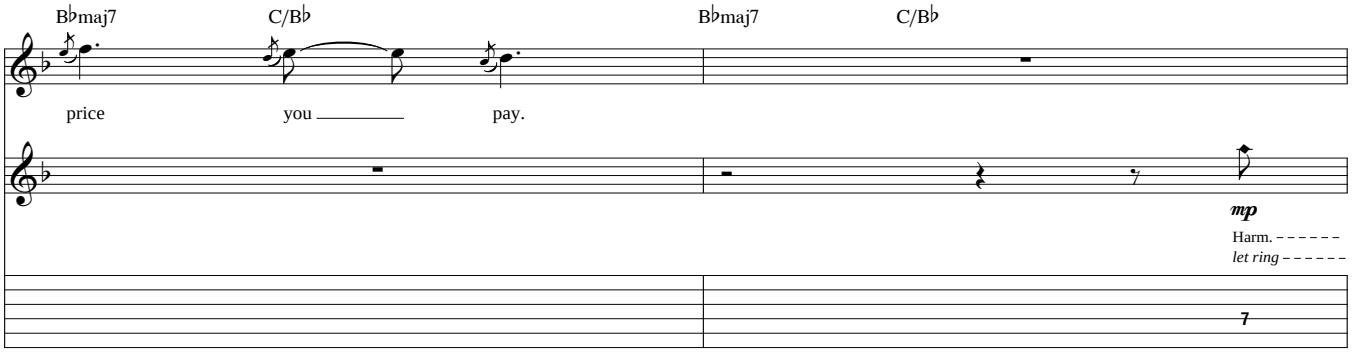
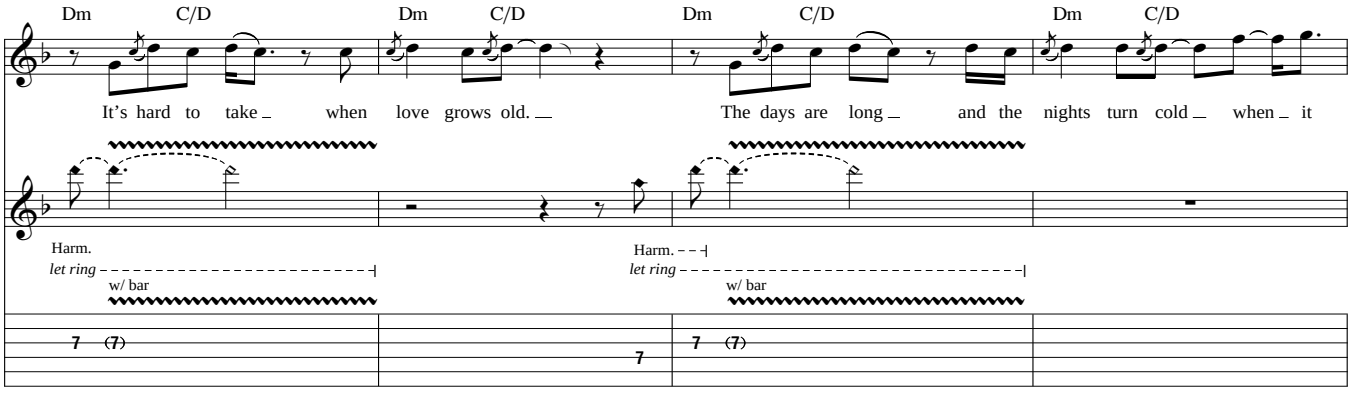
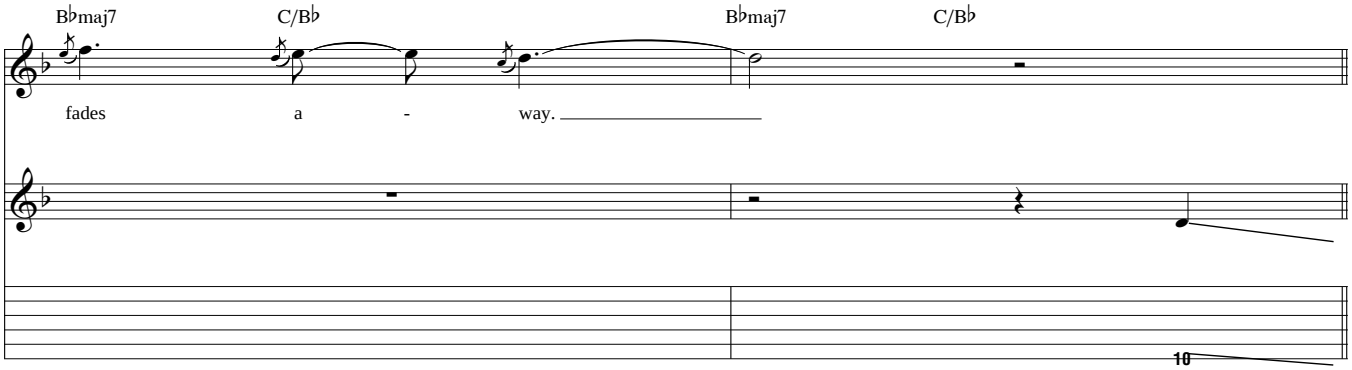
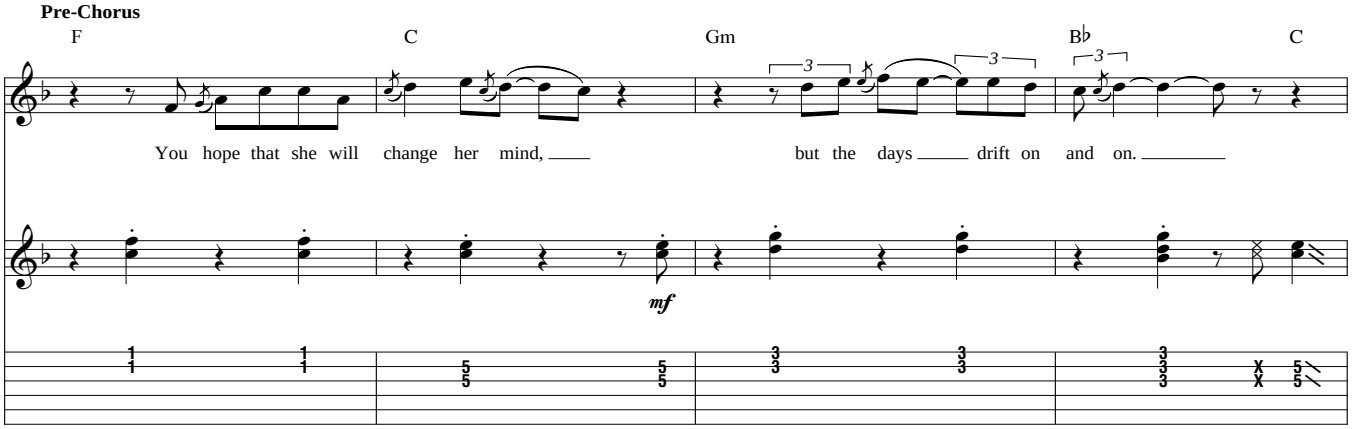

B♭maj7
C/B♭
B♭maj7
C/B♭
price
you
pay.
mp
Harm.
let ring
7


Dm
C/D
Dm
C/D
Dm
C/D
Dm
C/D
It's hard to take when love grows old.
The days are long and the nights turn cold when it
Harm.
let ring
w/ bar
Harm.
let ring
w/ bar
7 (7)
7
7 (7)


B♭maj7
C/B♭
B♭maj7
C/B♭
fades
a
-
way.
10


Pre-Chorus
F
C
Gm
B♭
C
You hope that she will change her mind,
but the days drift on and on.
3
3
3
mf

Gtr. 2 tacet

Dm C B♭maj7 C/B♭ B♭ C

You'll nev - er know the rea - son why she's gone. Emp - ty

mp

Chorus

Dm C Gm F/A B♭ C

rooms, where we learn to live with - out love. Emp - ty

Rhy. Fig. 1 **End Rhy. Fig. 1**

Gtr. 1

Dm C Gm B♭maj7

rooms, where we learn to live with - out love.

Gtr. 3 (elec.)

* *p* *mp*

w/ clean tone

*Vol. swell

Rhy. Fig. 2 **End Rhy. Fig. 2**

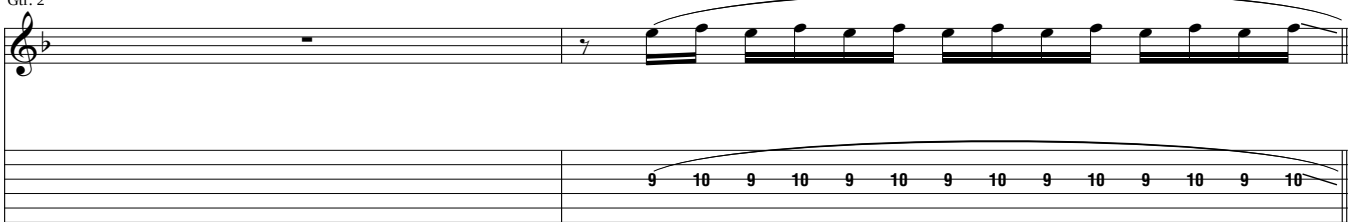
Gtr. 1

Interlude

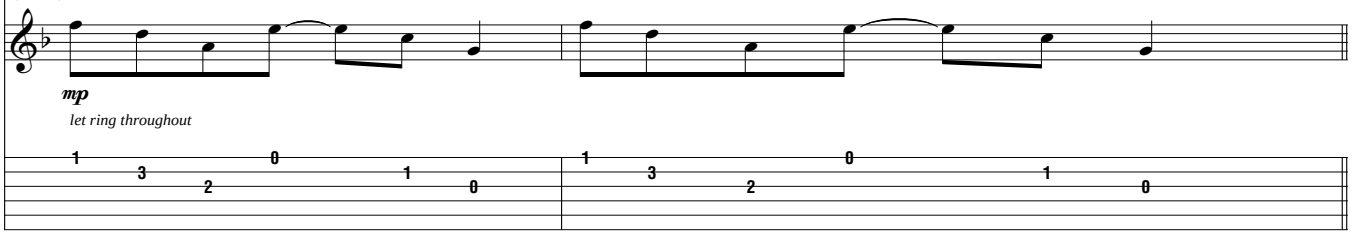
Gtr. 1: w/ Riff A

Dm C/D Dm C/D

Gtr. 2



Gtrs. 3 & 4
(acous.)



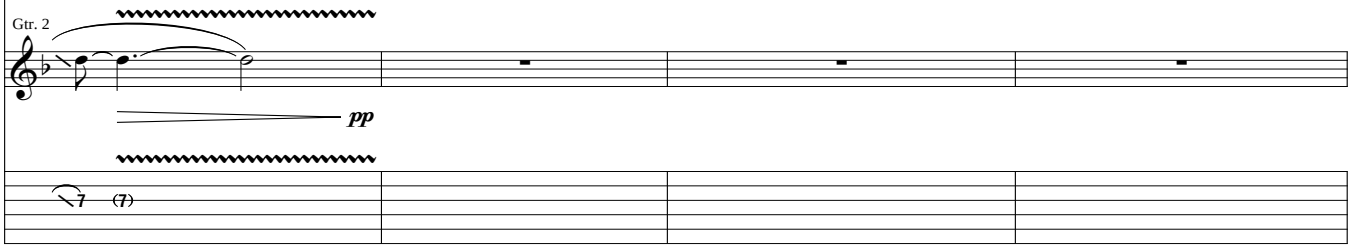
Verse

Gtr. 1: w/ Riff A (6 times)
Gtrs. 3 & 4 tacet

Dm C/D Dm C/D Dm C/D Dm C/D

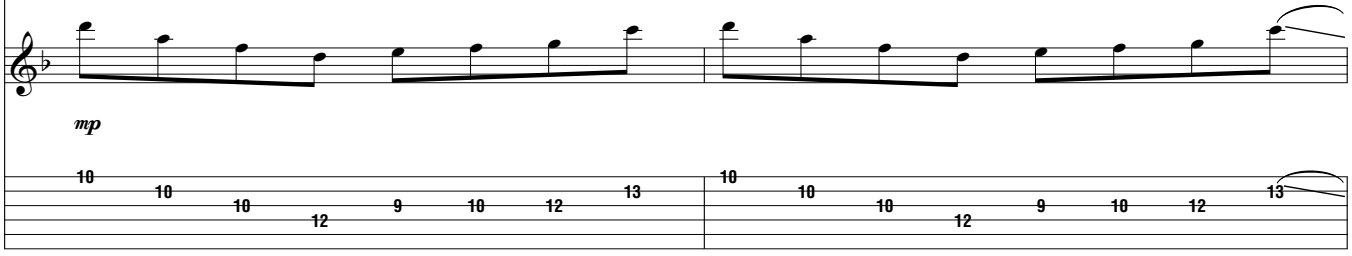
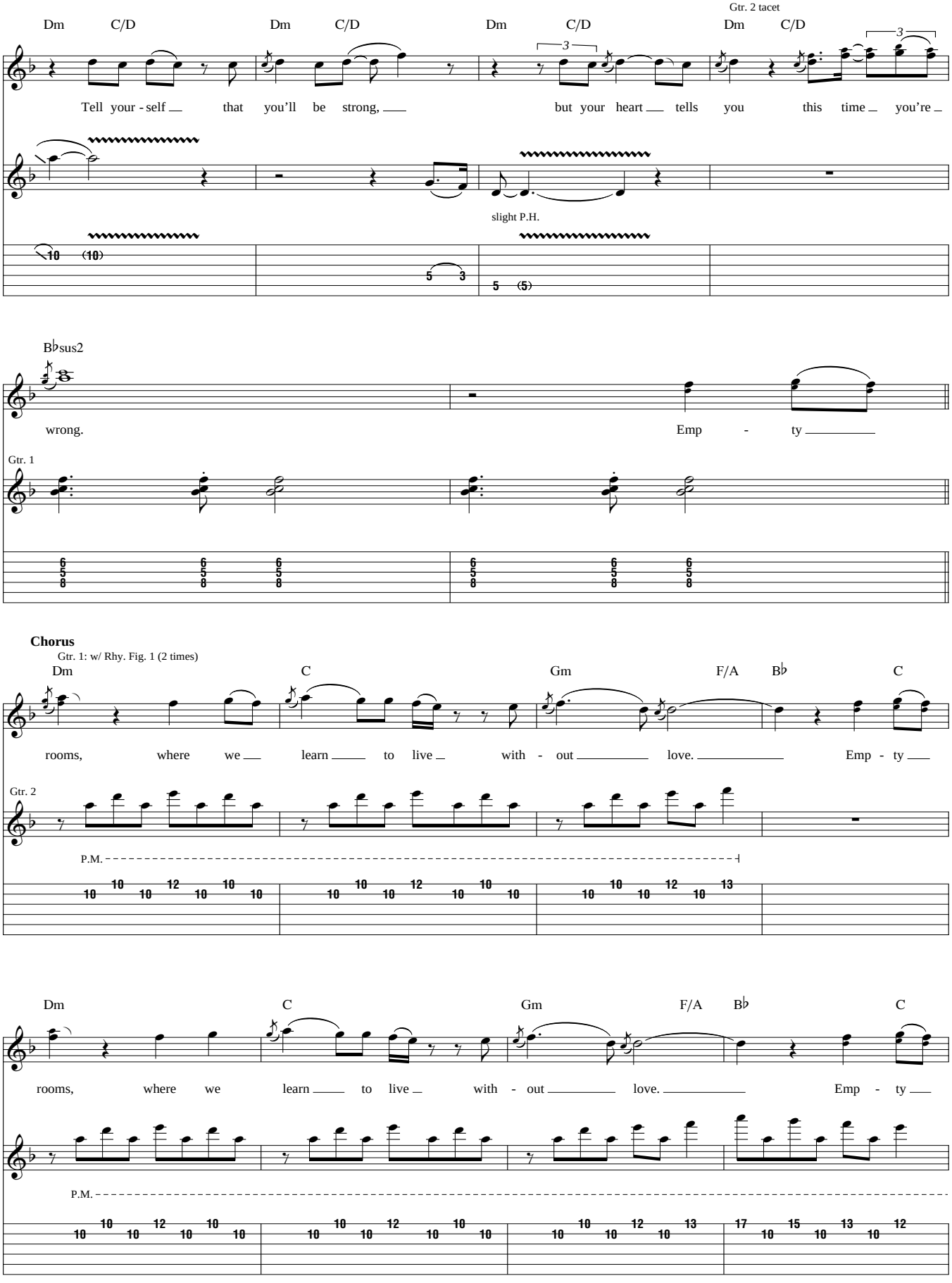
2. You see her face in ev - 'ry crowd. You hear her voice, but you're still proud, so you

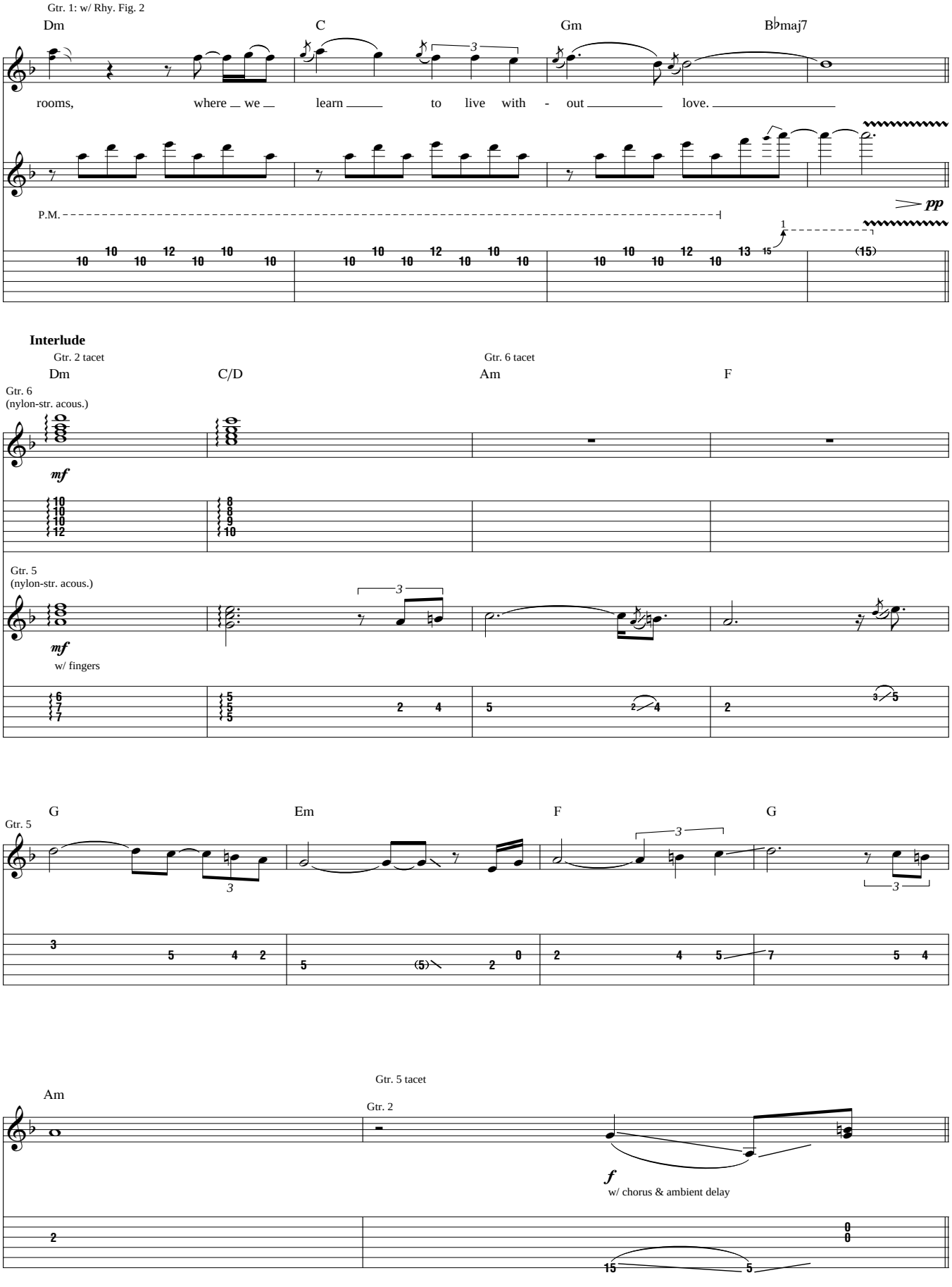
Gtr. 2



B♭maj7 C/B♭ B♭maj7 C/B♭

turn a - way.



Gtr. 2 tacet
Dm C/D Dm C/D Dm C/D Dm C/D
Tell your - self that you'll be strong, but your heart tells you this time you're
slight P.H.
B♭sus2
wrong. Emp - ty
Gtr. 1
Chorus
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Dm C Gm F/A B♭ C
rooms, where we learn to live with - out love. Emp - ty
Gtr. 2
P.M.
Dm C Gm F/A B♭ C
rooms, where we learn to live with - out love. Emp - ty
P.M.

Gtr. 1: w/ Rhy. Fig. 2
Dm
C
Gm
B♭maj7
rooms, where we learn to live with - out love.
P.M.
pp
Interlude
Gtr. 2 tacet
Gtr. 6 tacet
Dm
C/D
Am
F
Gtr. 6
(nylon-str. acous.)
mf
Gtr. 5
(nylon-str. acous.)
mf
w/ fingers
G
Em
F
G
Gtr. 5
Gtr. 5 tacet
Am
Gtr. 2
f
w/ chorus & ambient delay

Guitar Solo

Dm C/D Dm C/D Dm C/D

w/ bar w/ bar w/ bar

Dm C/D B♭ C/B♭ B♭ C/B♭

8va

w/ bar P.M. P.M. P.M. w/ bar 1/2 w/ bar

Dm

8va

w/ bar

Pre-Chorus

Gtr. 2 tacet

F C Gm B♭ C

You hope that she will change her mind, but the days drift on and on. (On and

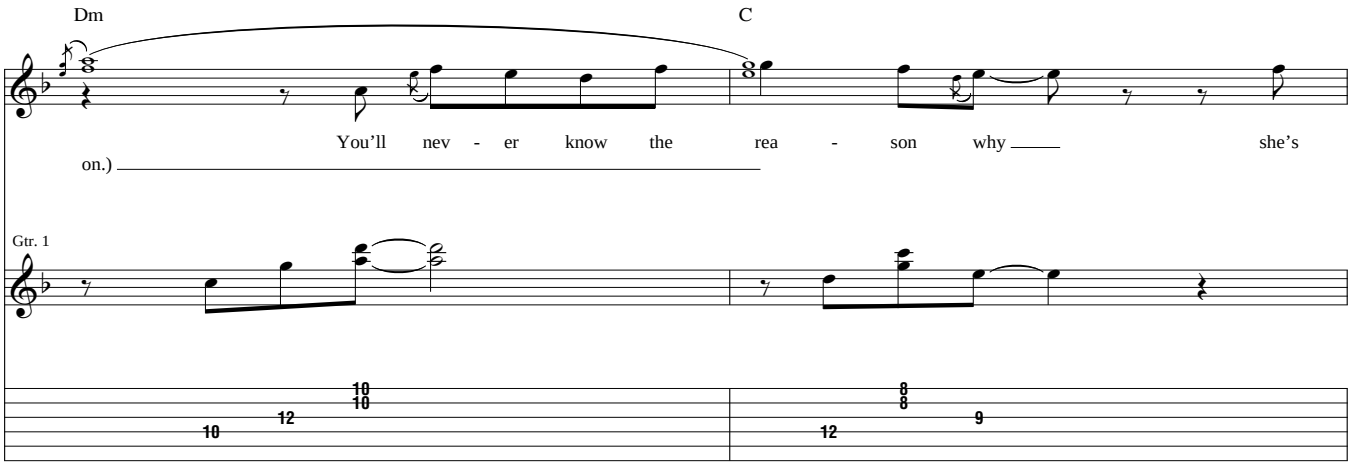
8va

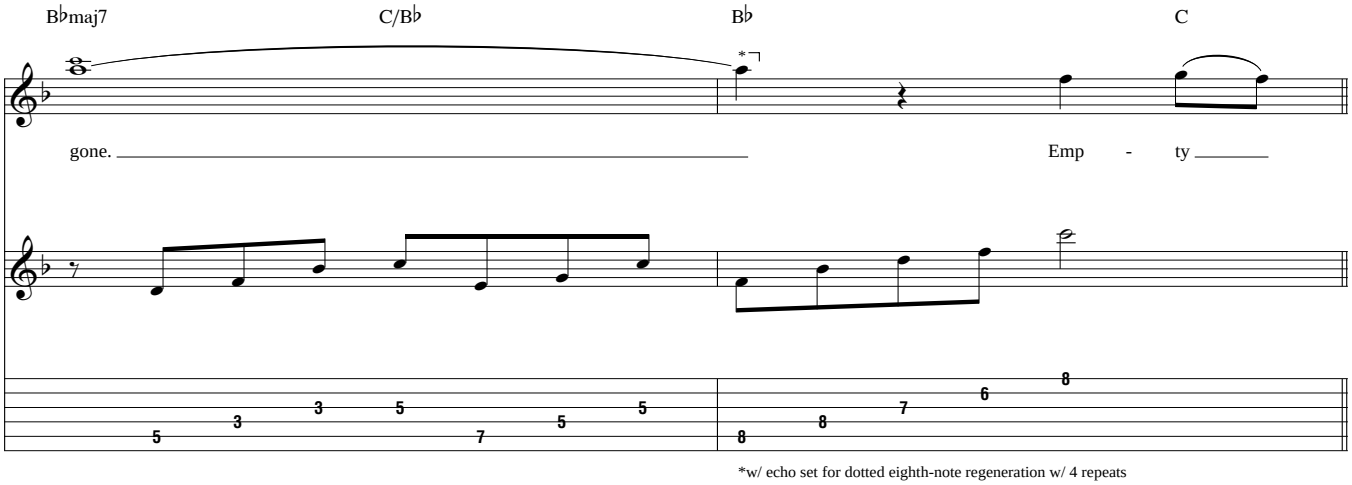
Gtr. 2

w/ bar *pp*

Gtr. 1

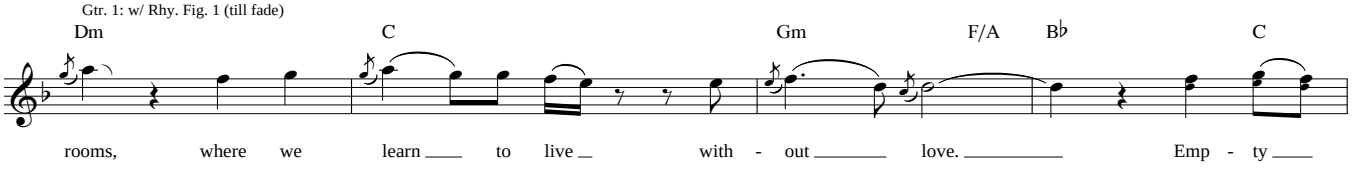
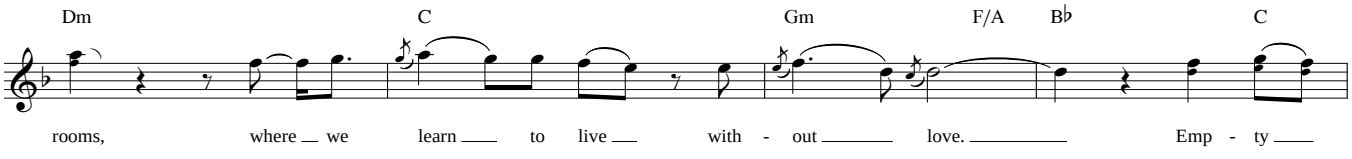
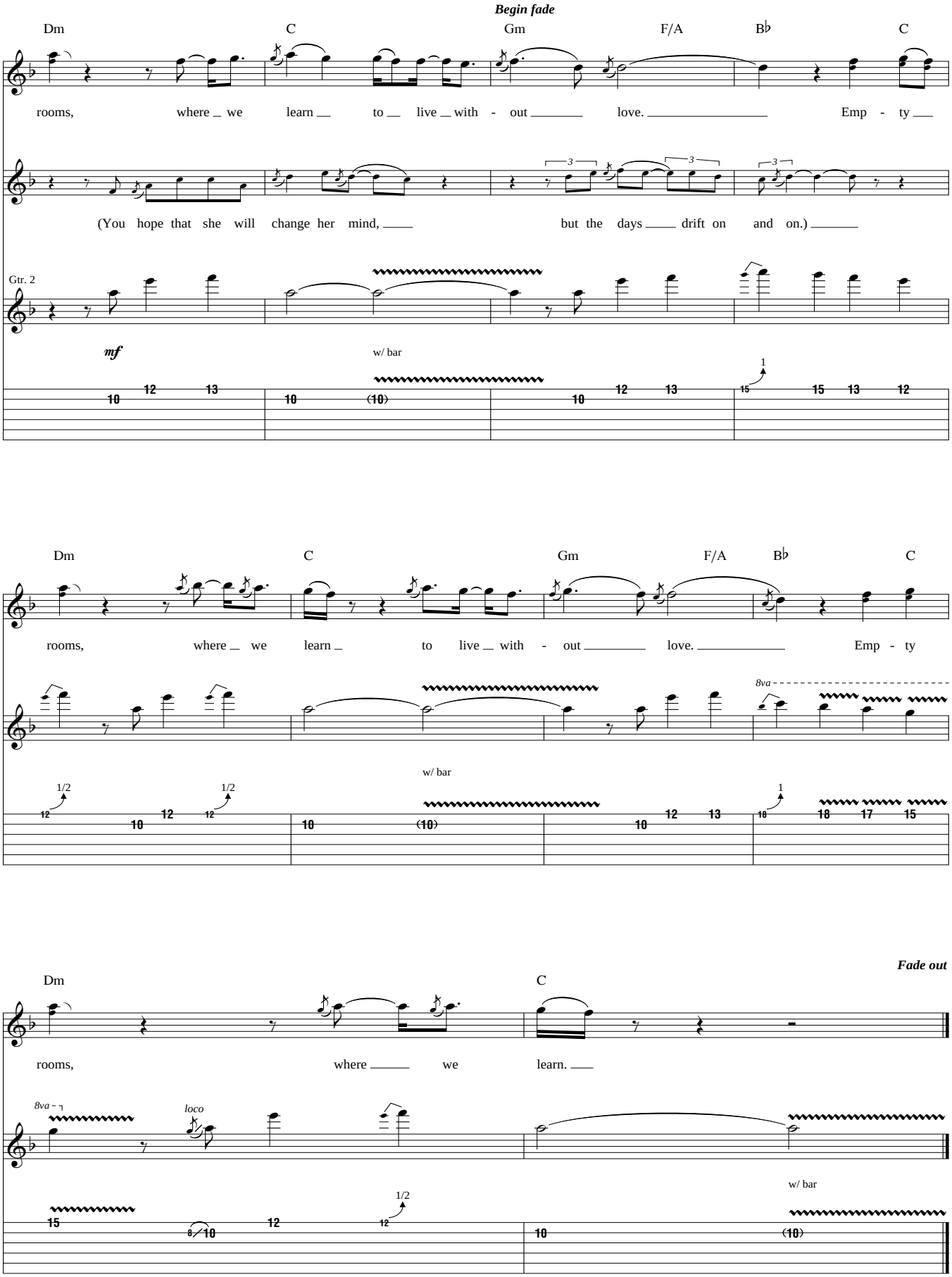
mf





*w/ echo set for dotted eighth-note regeneration w/ 4 repeats

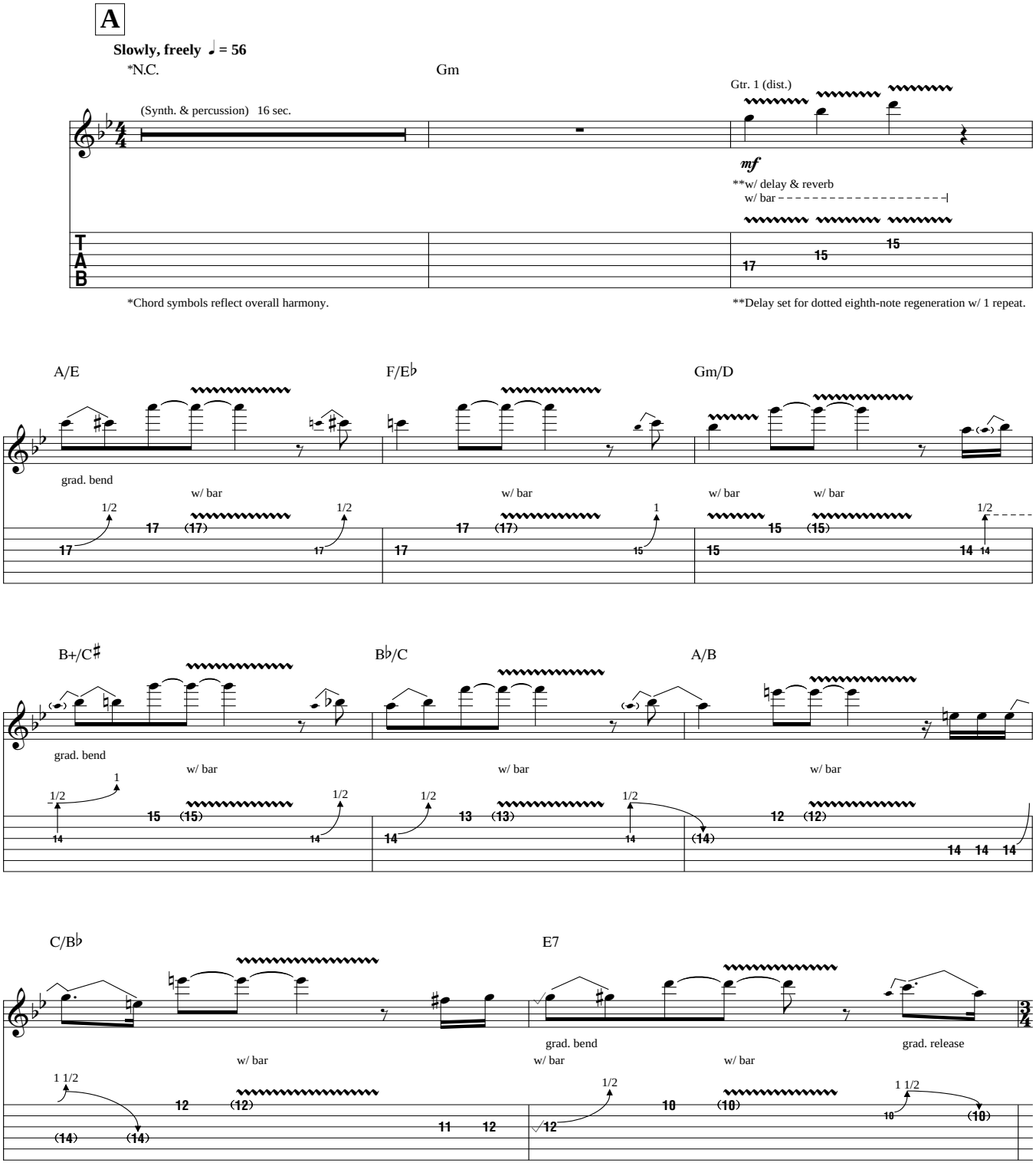
Chorus

Gtr. 1: w/ Rhy. Fig. 1 (till fade)



Begin fade
Dm
C
Gm
F/A
B♭
C
rooms, where we learn to live with - out love. Emp - ty
(You hope that she will change her mind, but the days drift on and on.)
Gtr. 2
mf
w/ bar
Dm
C
Gm
F/A
B♭
C
rooms, where we learn to live with - out love. Emp - ty
8va
w/ bar
Fade out
Dm
C
rooms, where we learn.
8va
loco
w/ bar

from Gary Moore - *Wild Frontier*

The Loner

Words and Music by Gary Moore and Max Middleton

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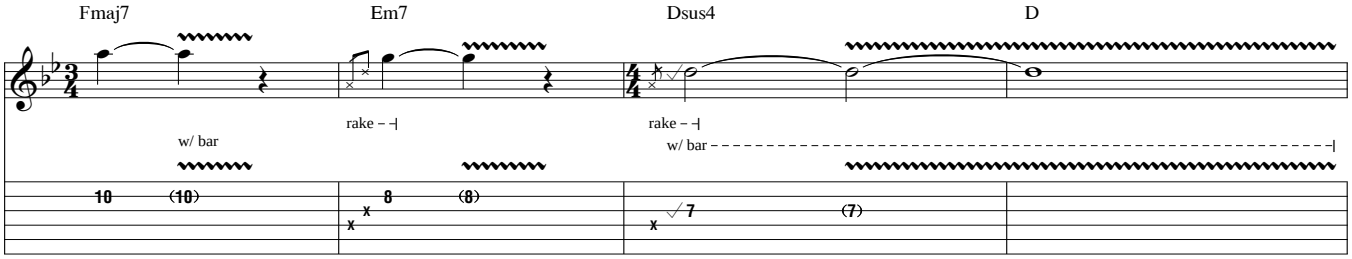
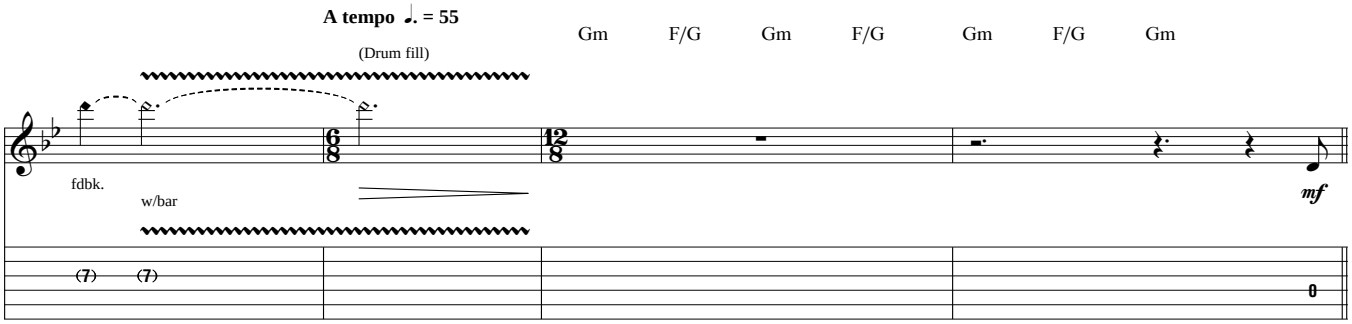
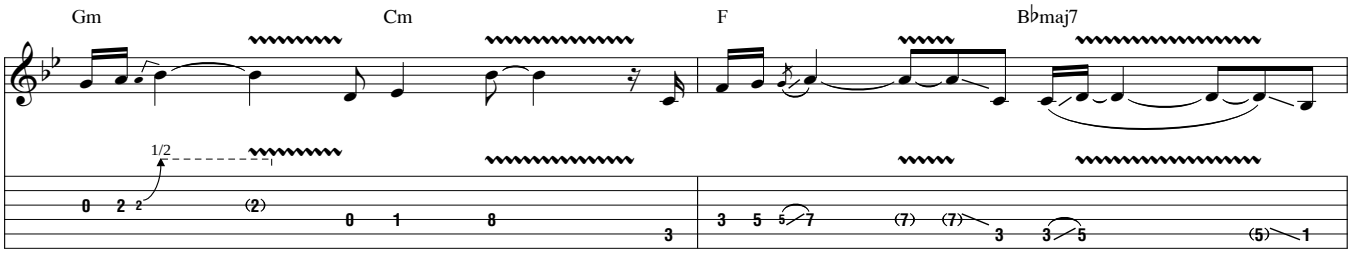
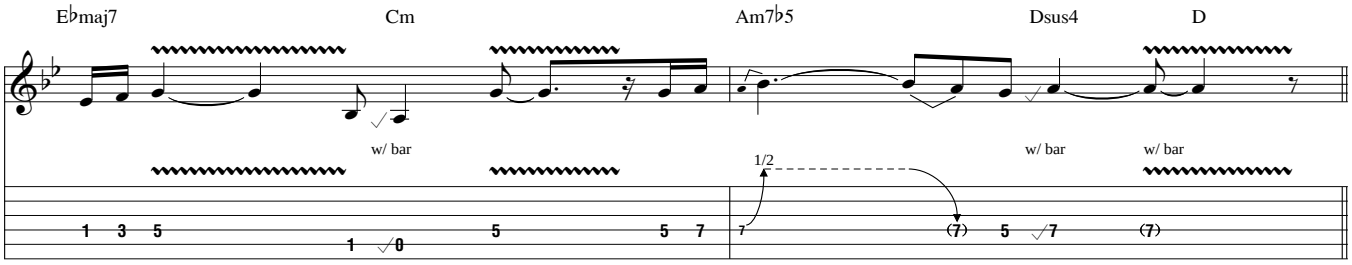

Fmaj7
Em7
Dsus4
D
w/ bar
rake
rake
w/ bar

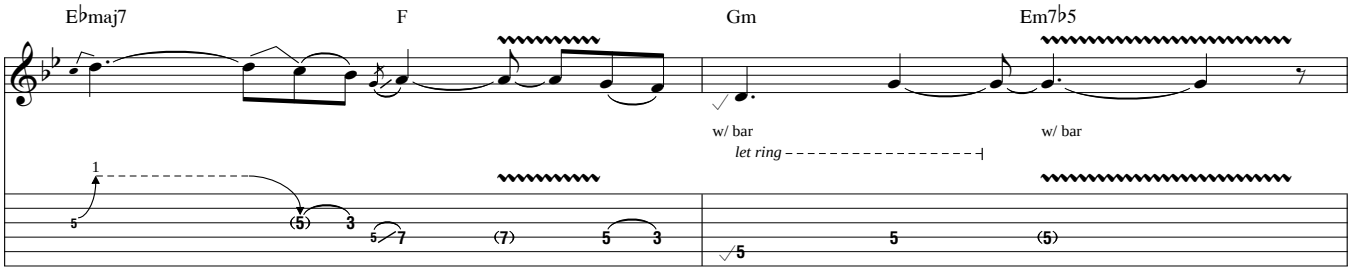

A tempo ♩. = 55
(Drum fill)
Gm
F/G
Gm
F/G
Gm
F/G
Gm
fdbk.
w/bar
mf

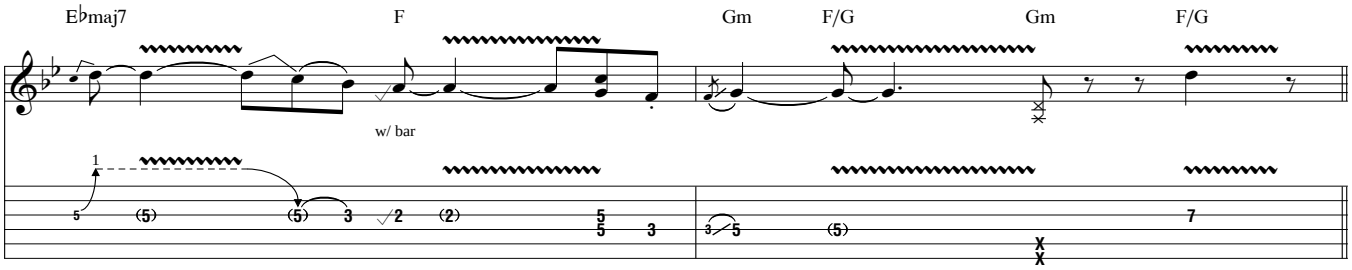
B


Gm
Cm
F
B♭maj7
1/2

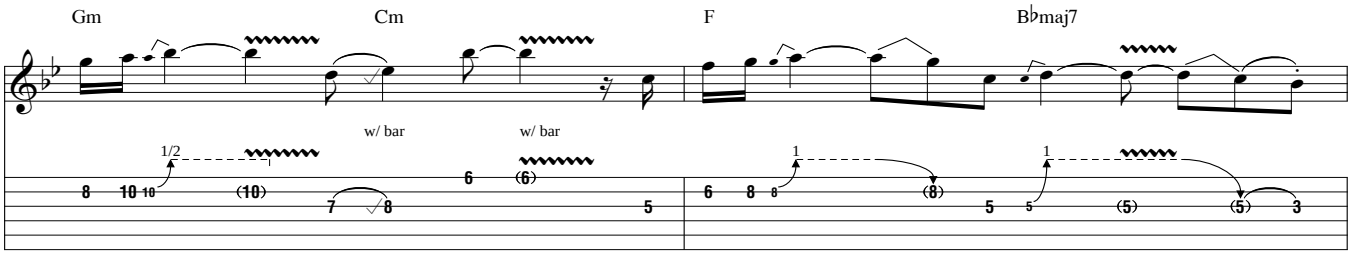

E♭maj7
Cm
Am7♭5
Dsus4
D
w/ bar
w/ bar
w/ bar
1/2

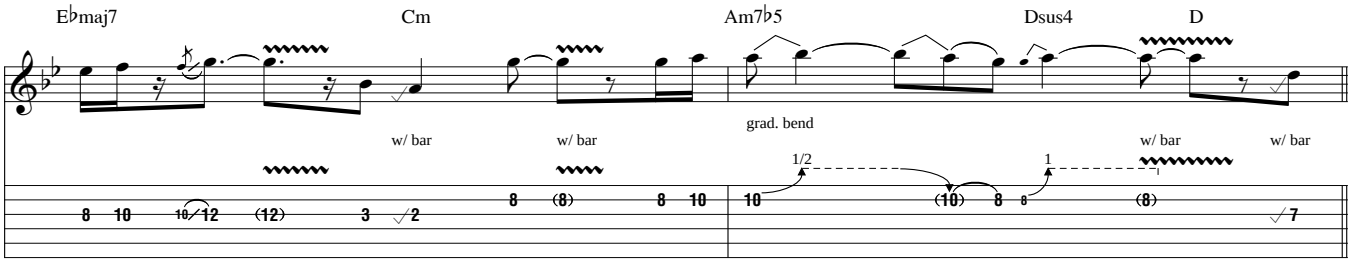
C


E♭maj7
F
Gm
Em7♭5
w/ bar
w/ bar
let ring

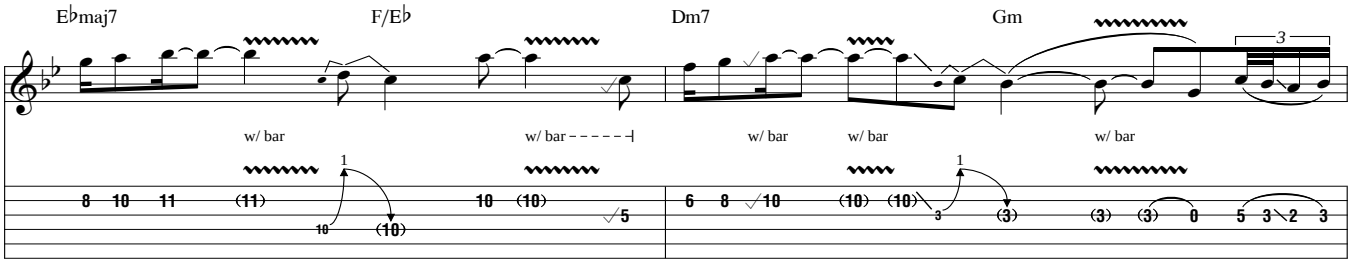

E♭maj7
F
Gm
F/G
Gm
F/G
w/ bar

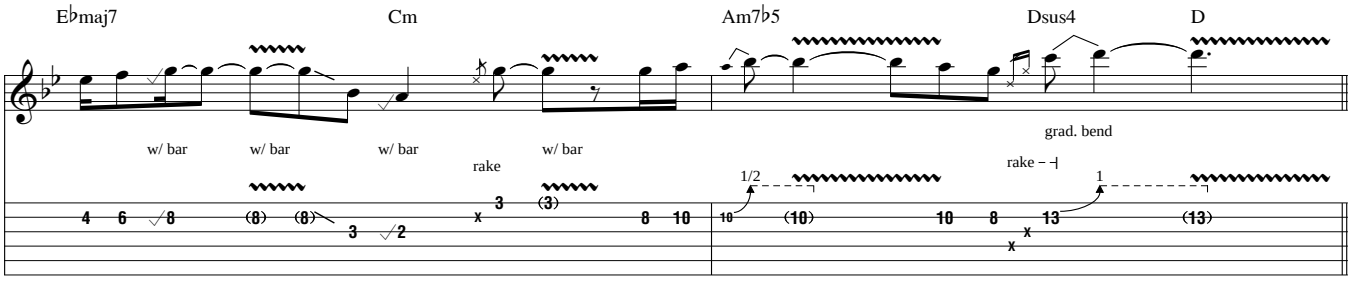
D


Gm
Cm
F
B♭maj7
w/ bar
w/ bar

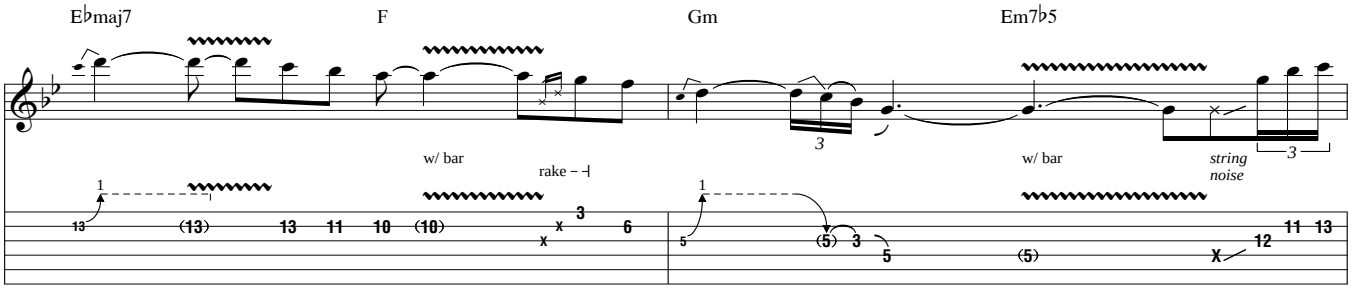

E♭maj7
Cm
Am7♭5
Dsus4
D
grad. bend
w/ bar
w/ bar
w/ bar
w/ bar

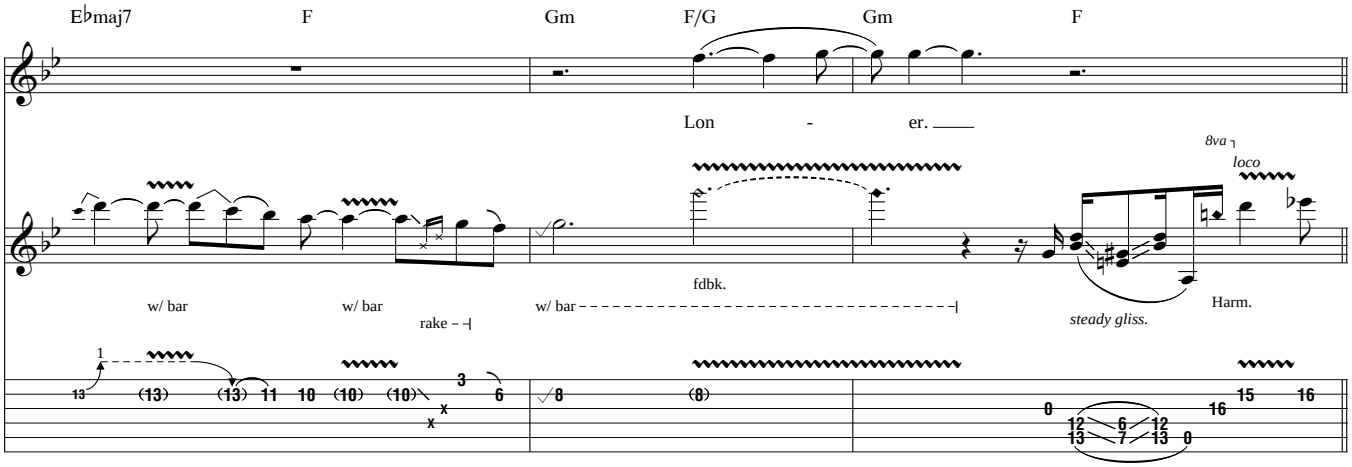
E


E♭maj7
F/E♭
Dm7
Gm
w/ bar
w/ bar
w/ bar
w/ bar
w/ bar

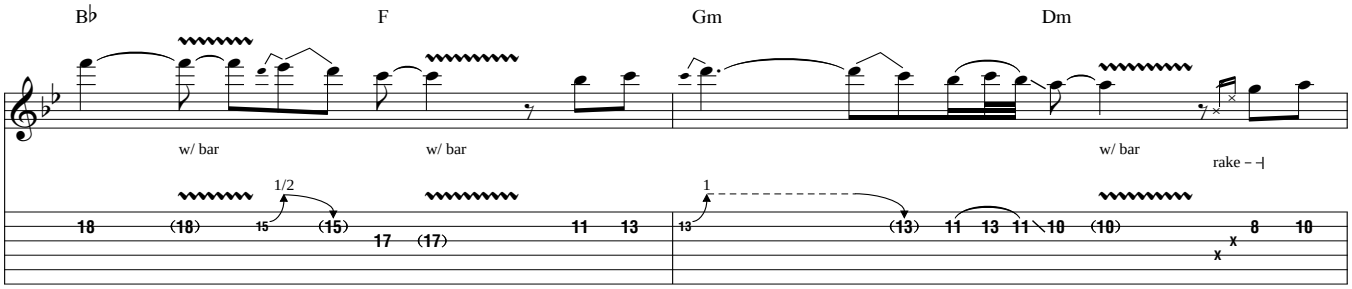

E♭maj7
Cm
Am7♭5
Dsus4
D
grad. bend
w/ bar
w/ bar
w/ bar
rake
w/ bar
rake

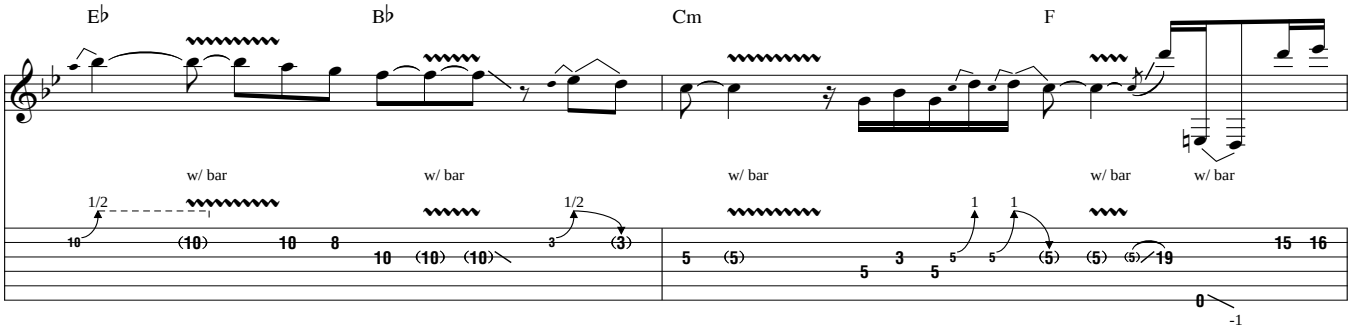
F

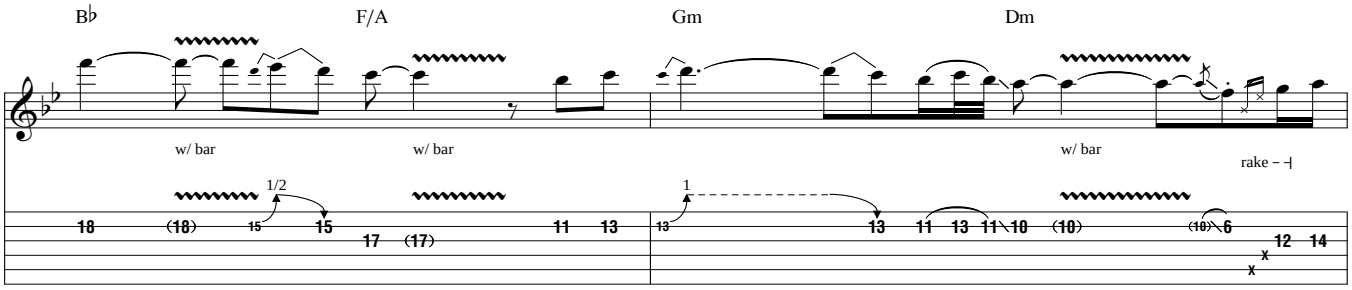

E♭maj7
F
Gm
Em7♭5
w/ bar
rake
3
w/ bar
string noise
3

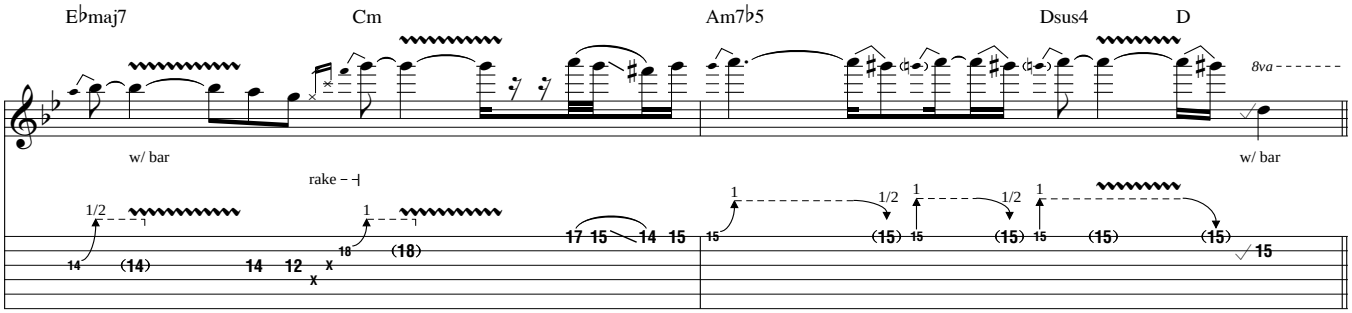

E♭maj7
F
Gm
F/G
Gm
F
Lon - er.
8va
loco
w/ bar
w/ bar
rake
w/ bar
fdbk.
steady gliss.
Harm.

G

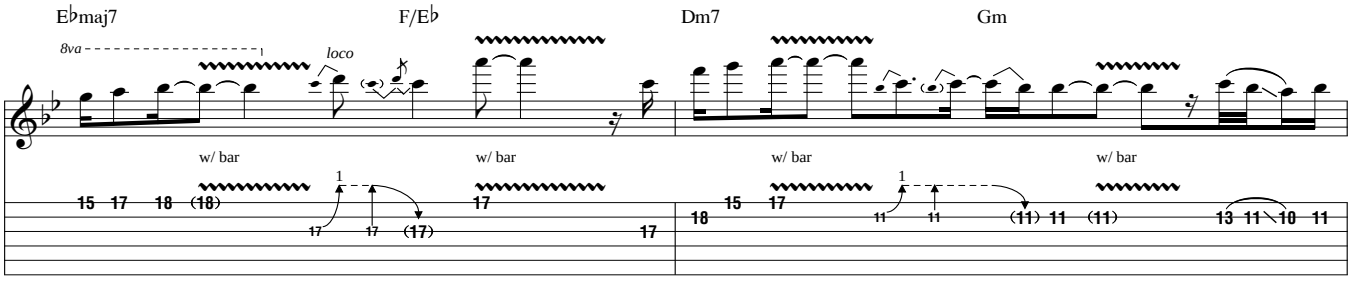

B♭
F
Gm
Dm
w/ bar
w/ bar
w/ bar
rake
1/2

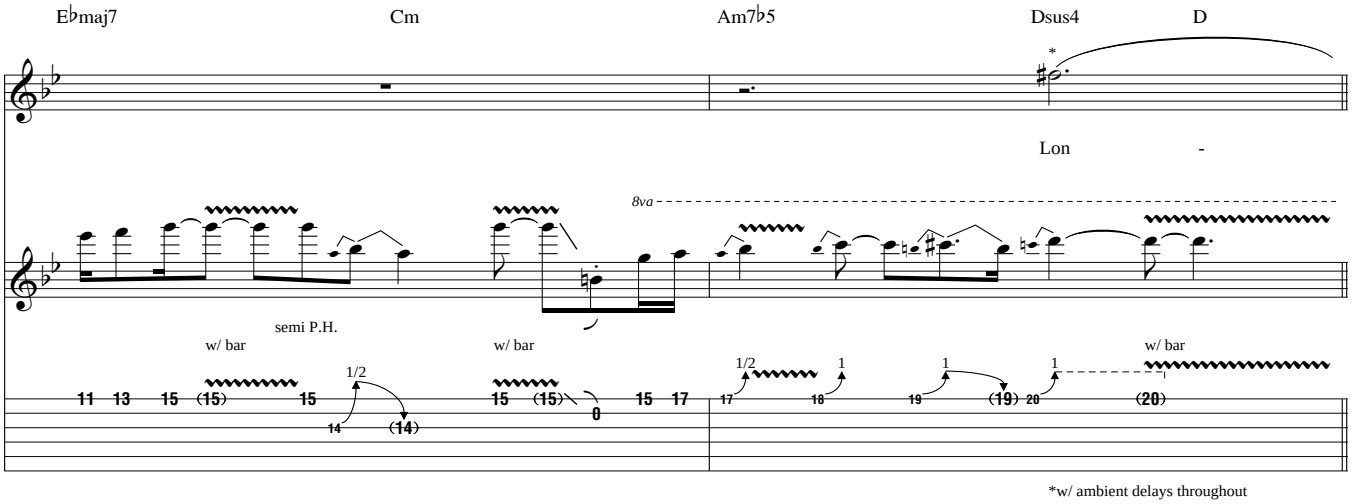

E♭
B♭
Cm
F
w/ bar
w/ bar
w/ bar
w/ bar
w/ bar
1/2
1/2

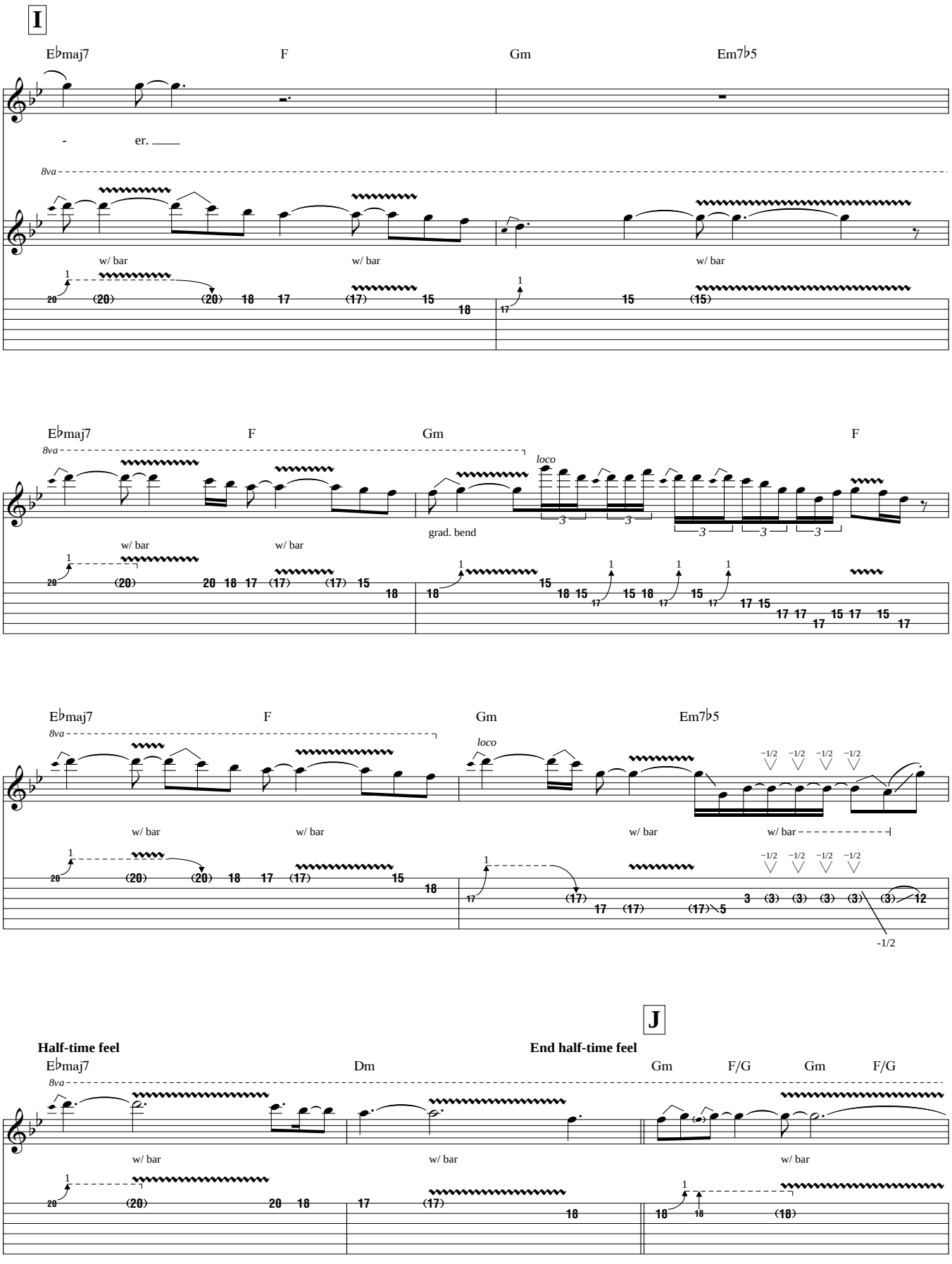


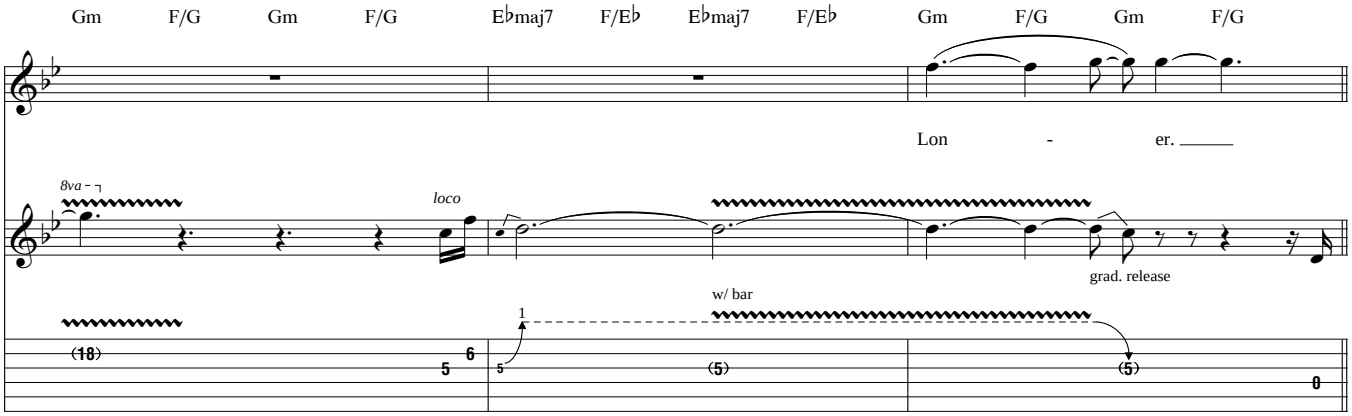


H

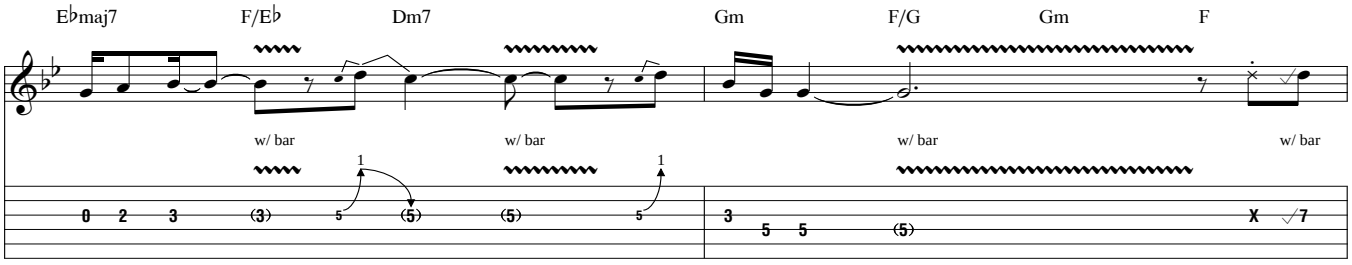


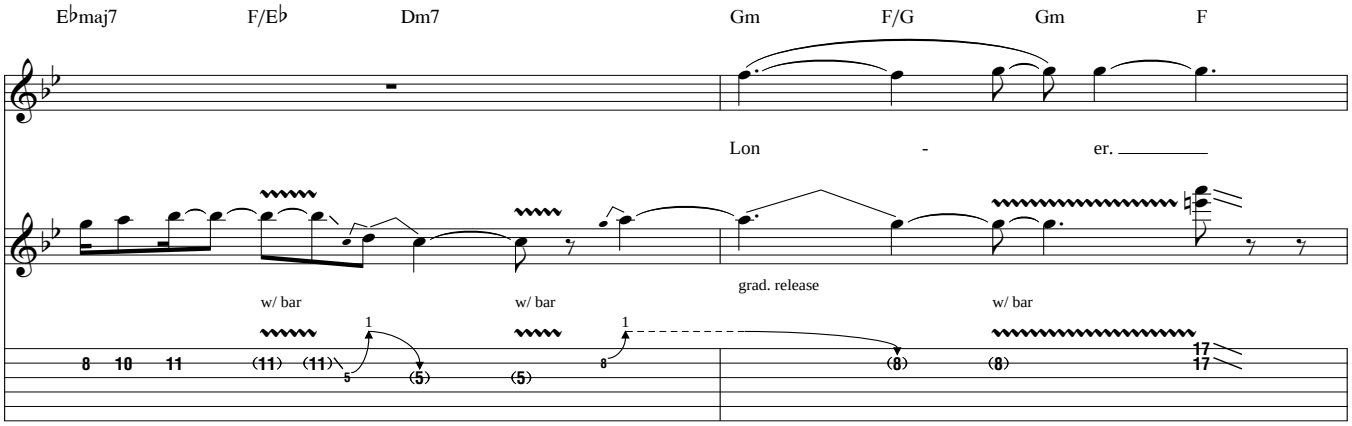


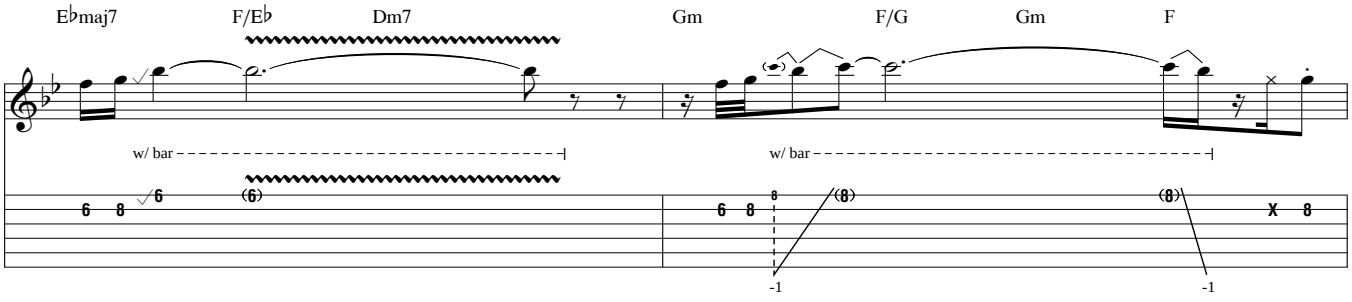
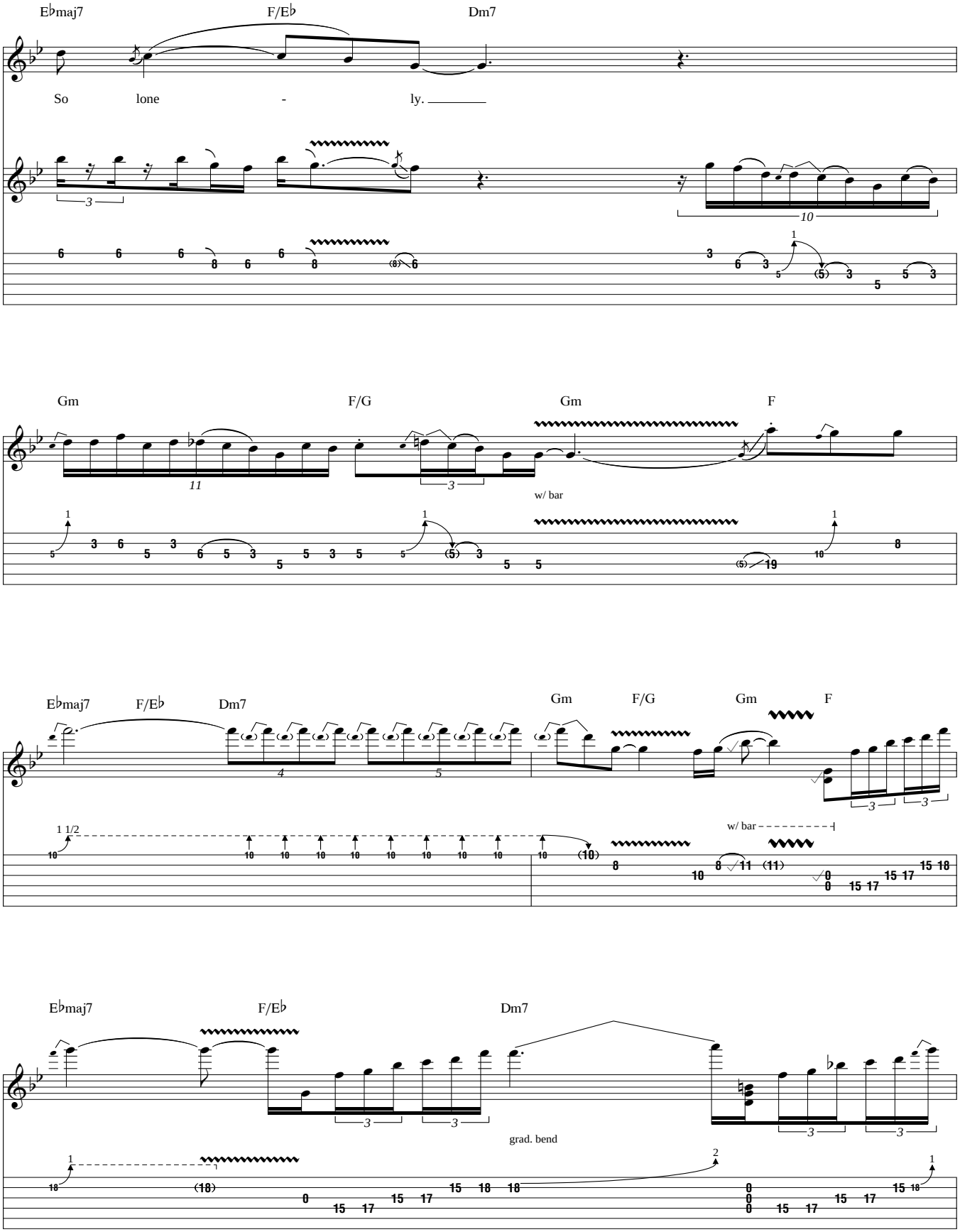
*w/ ambient delays throughout

I
E♭maj7
F
Gm
Em7♭5
- er. ___
8va
w/ bar
w/ bar
w/ bar
E♭maj7
F
Gm
F
8va
loco
grad. bend
w/ bar
w/ bar
E♭maj7
F
Gm
Em7♭5
8va
loco
w/ bar
w/ bar
w/ bar
w/ bar
-1/2
J
Half-time feel
End half-time feel
E♭maj7
Dm
Gm
F/G
Gm
F/G
8va
w/ bar
w/ bar
w/ bar


Gm F/G Gm F/G E♭maj7 F/E♭ E♭maj7 F/E♭ Gm F/G Gm F/G
Lon - er.
8va
loco
grad. release
w/ bar

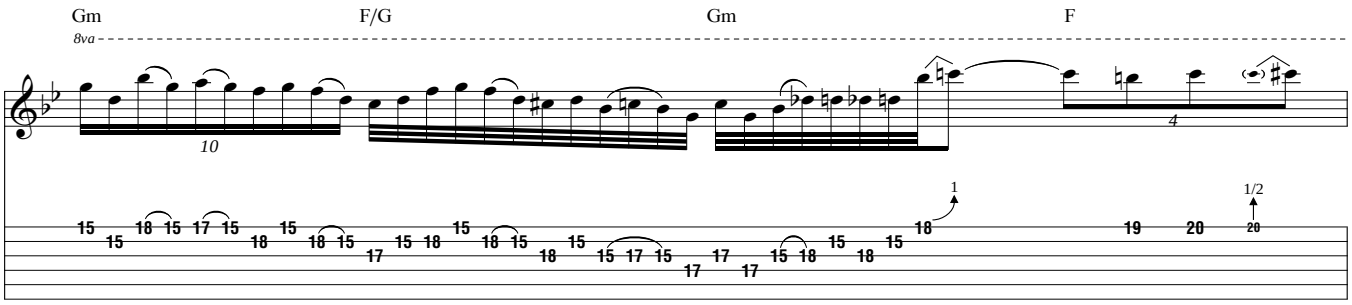
K

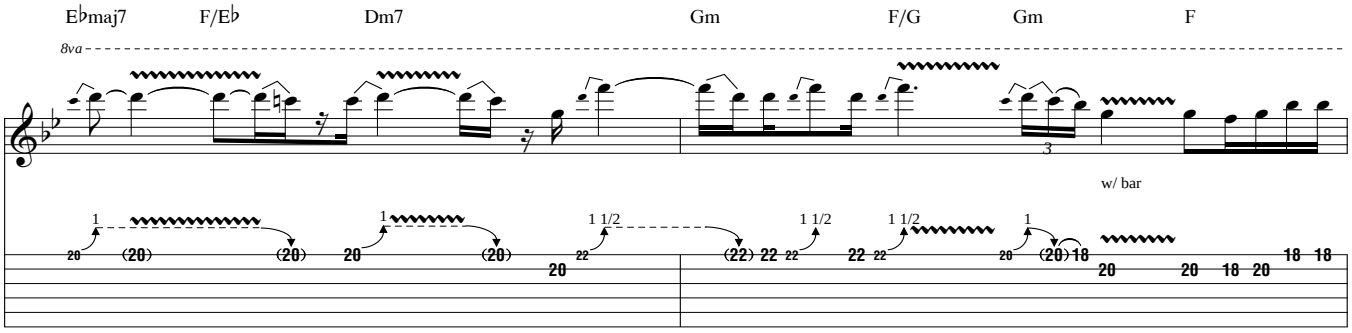

E♭maj7 F/E♭ Dm7 Gm F/G Gm F
w/ bar

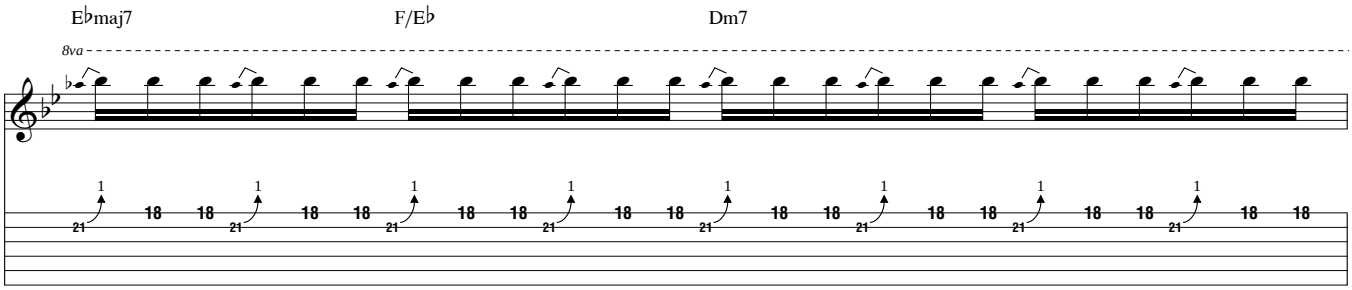

E♭maj7 F/E♭ Dm7 Gm F/G Gm F
Lon - er.
grad. release
w/ bar


E♭maj7 F/E♭ Dm7 Gm F/G Gm F
w/ bar

E♭maj7
F/E♭
Dm7
So lone - ly.
Gm
F/G
Gm
F
w/ bar
E♭maj7
F/E♭
Dm7
Gm
F/G
Gm
F
1 1/2
w/ bar
E♭maj7
F/E♭
Dm7
grad. bend

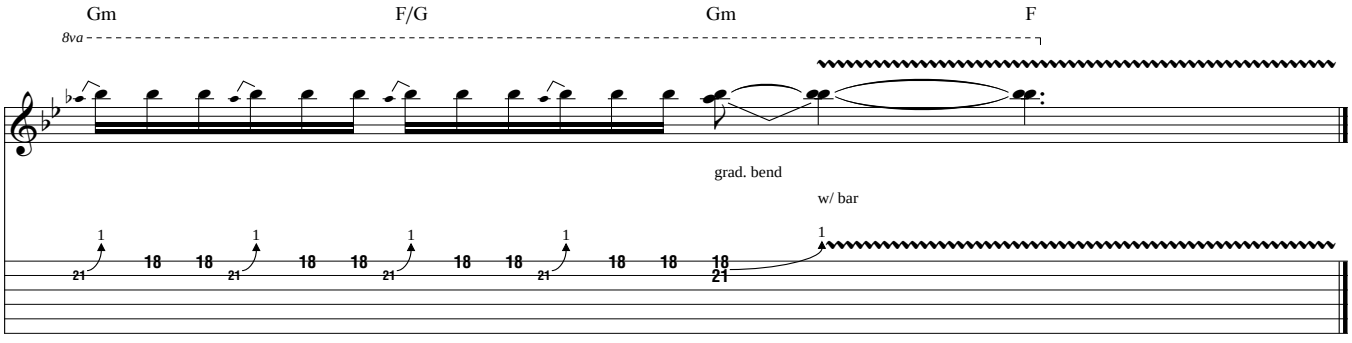
Begin fade







Fade out



from Gary Moore - *Still Got the Blues*

Midnight Blues

Words and Music by Gary Moore

Intro

Moderately slow ♩ = 87

** Cm

1. It's the

*Gtrs. 1 & 2 (clean)

mp

*Composite arrangement

**Chord symbols reflect overall harmony.

Verse

Cm

dark - est hour of the dark - est night. It's a

1/4

Fm

mil - lion miles from the morn - ing light.

Cm

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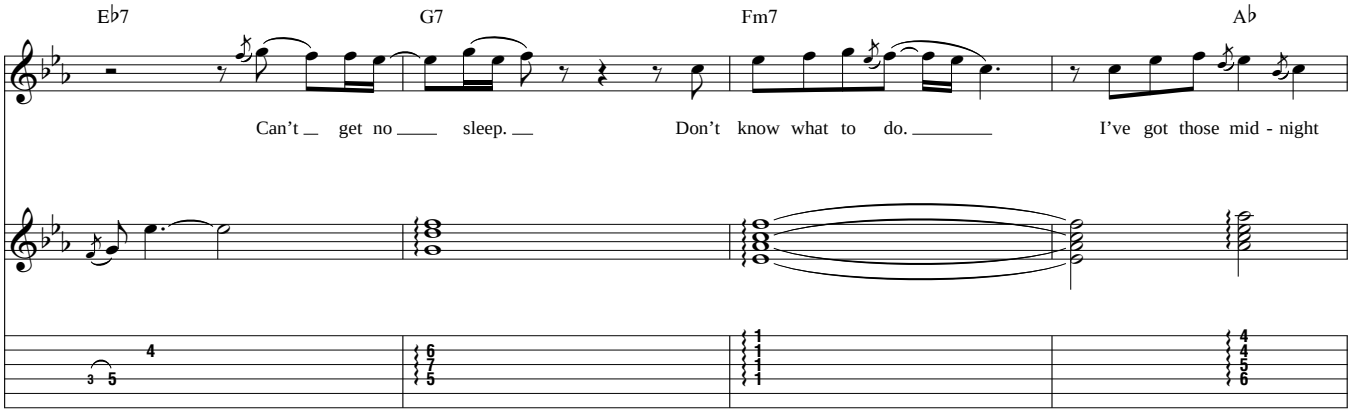
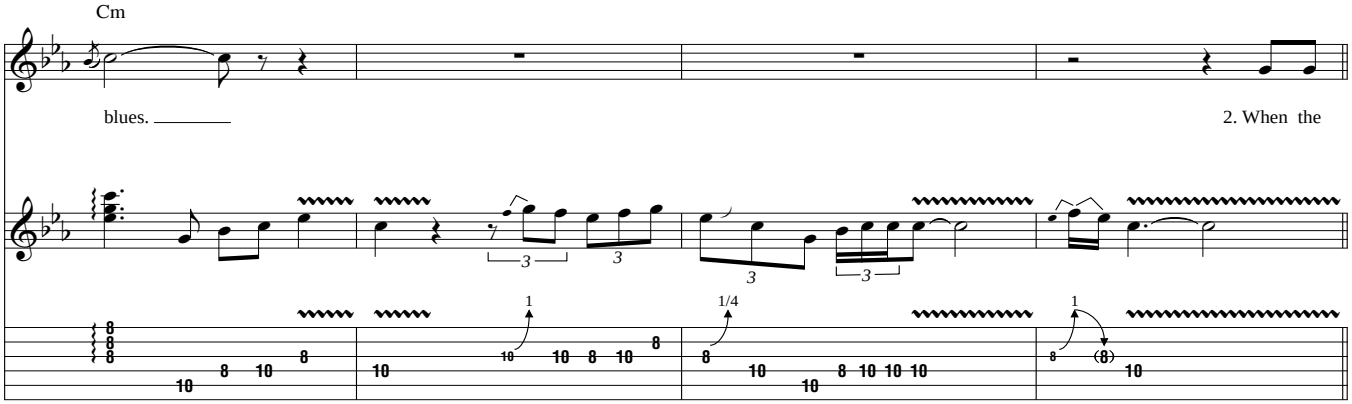
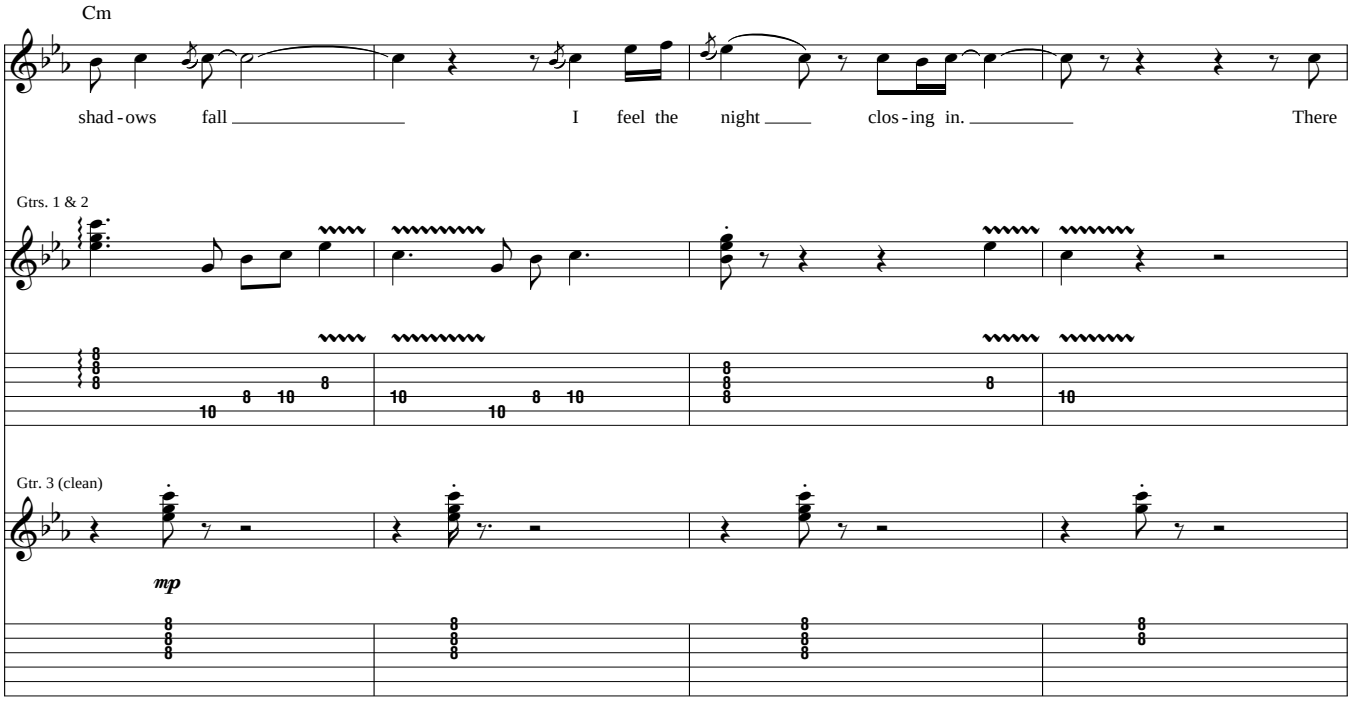
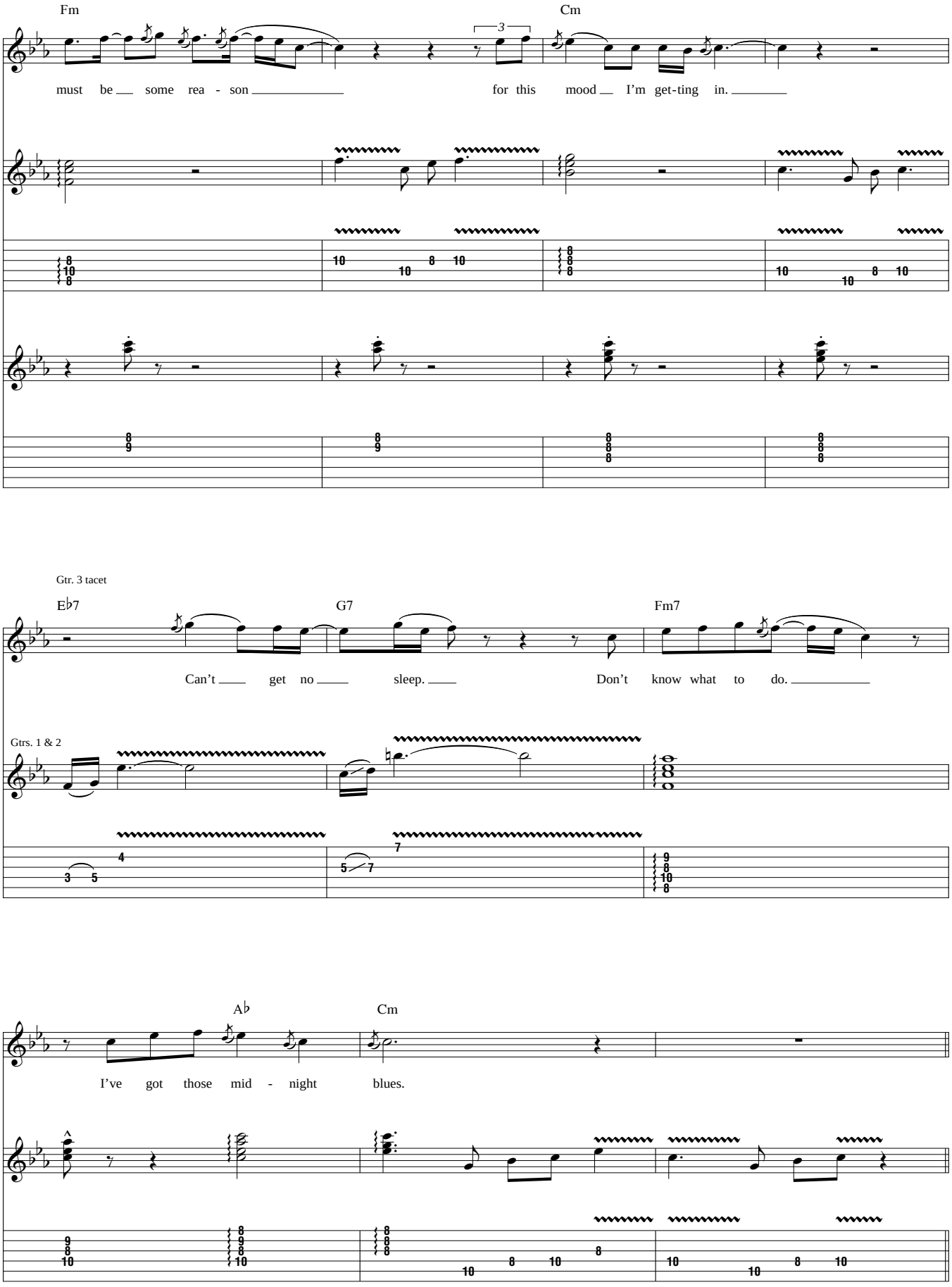
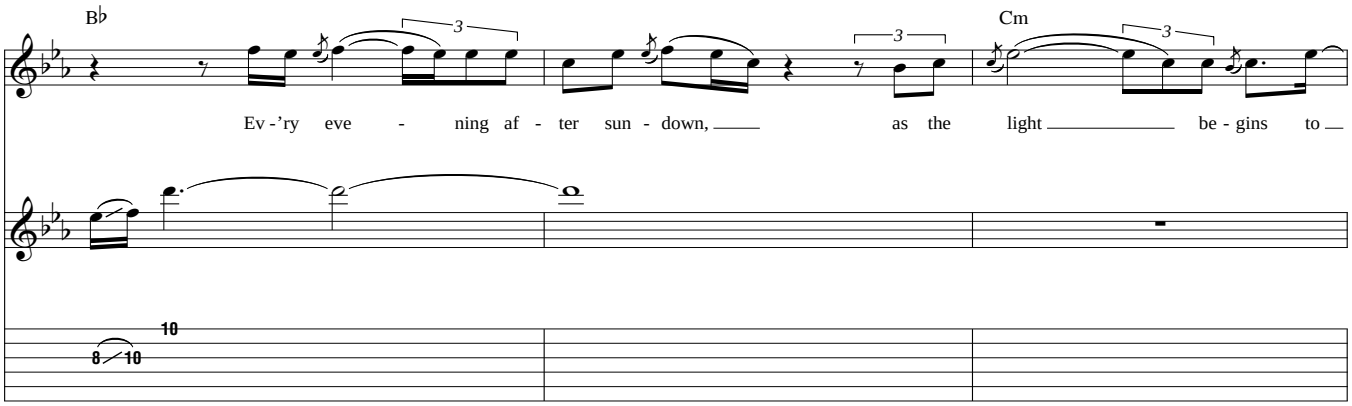
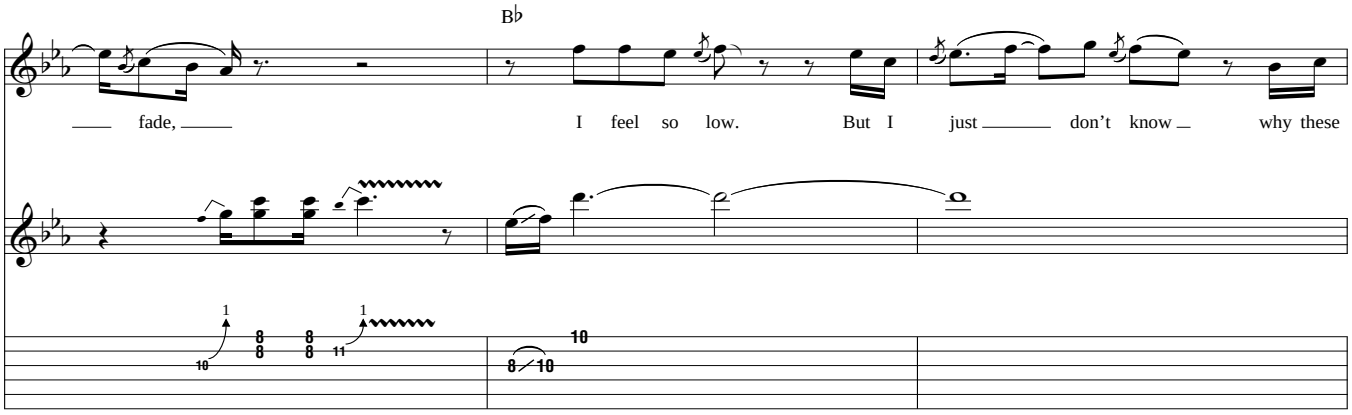

E♭7
G7
Fm7
A♭
Can't get no sleep.
Don't know what to do.
I've got those mid - night


Cm
blues.
2. When the

Verse

Cm
shad - ows fall
I feel the night
clos - ing in.
There
Gtrs. 1 & 2
Gtr. 3 (clean)
mp

Fm
Cm
must be some rea - son for this mood I'm get-ting in.
Gtr. 3 tacet
E♭7
G7
Fm7
Can't get no sleep. Don't know what to do.
Gtrs. 1 & 2
A♭
Cm
I've got those mid - night blues.

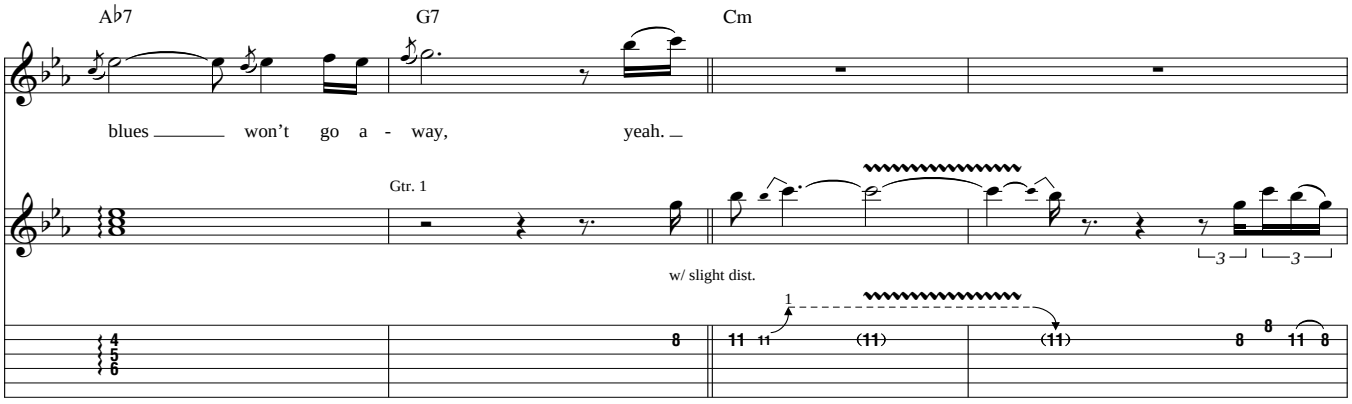
Chorus

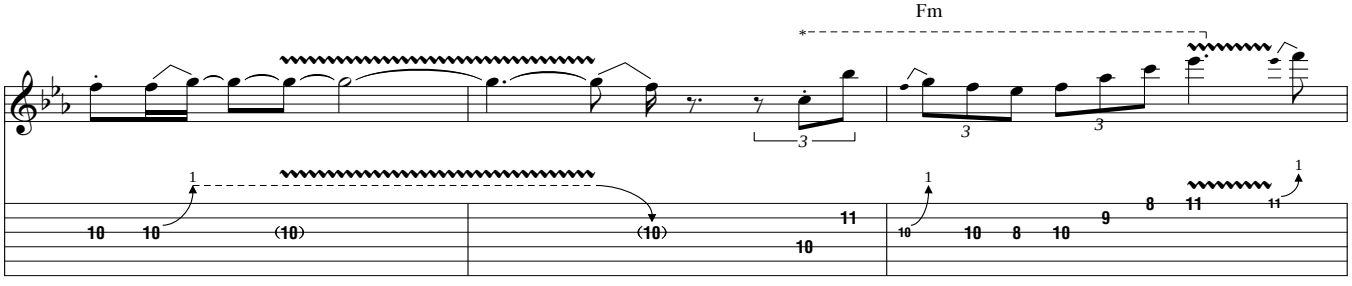




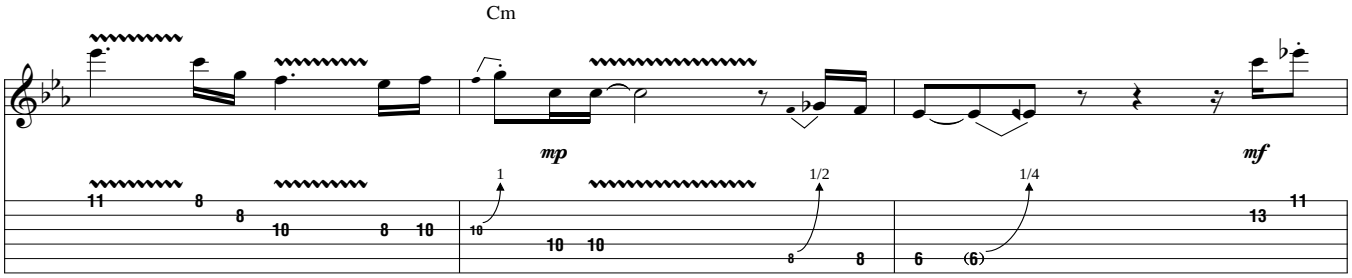
Guitar Solo

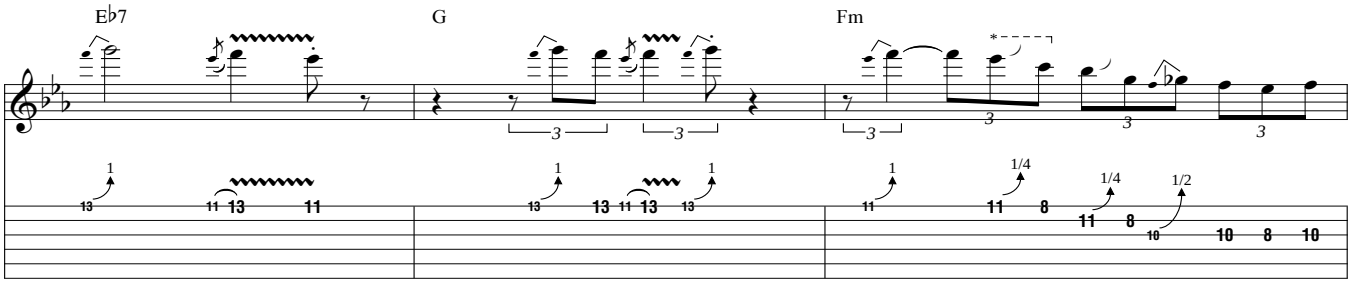
Gtr. 2 tacet



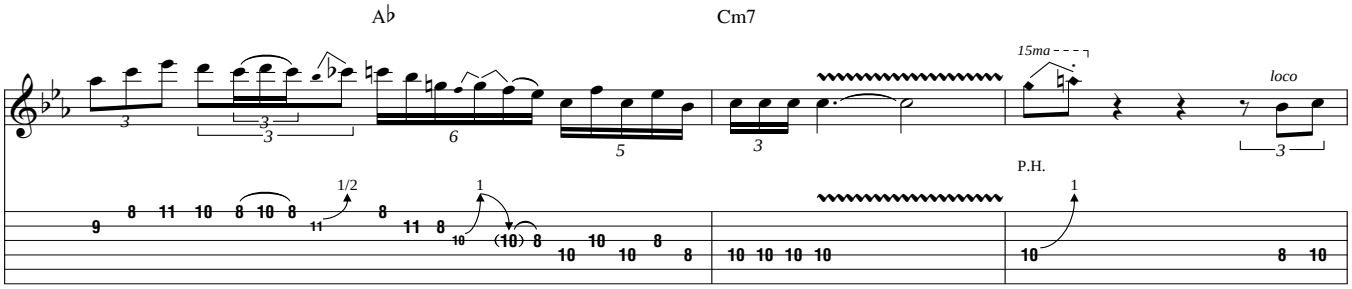


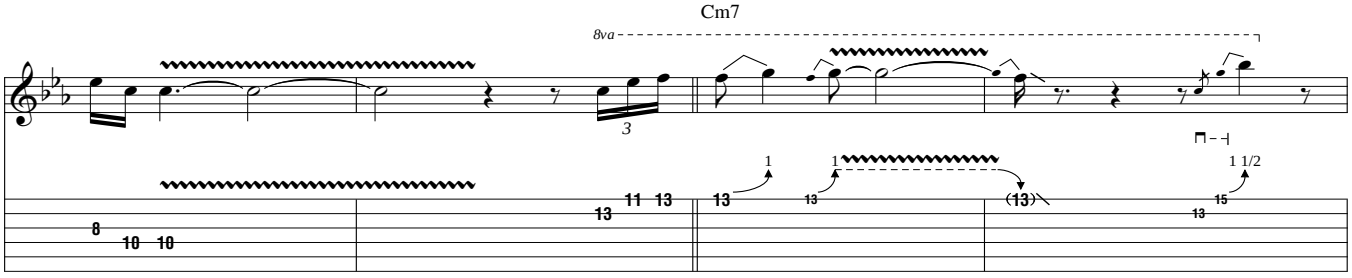
*Played behind the beat.

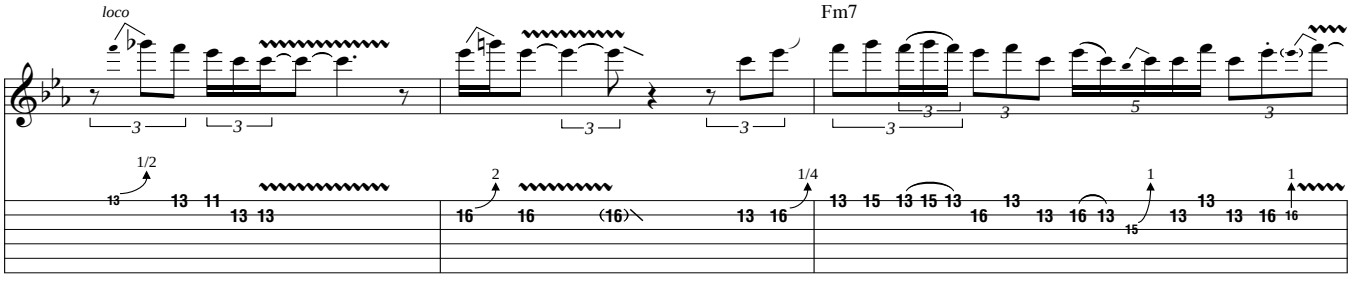
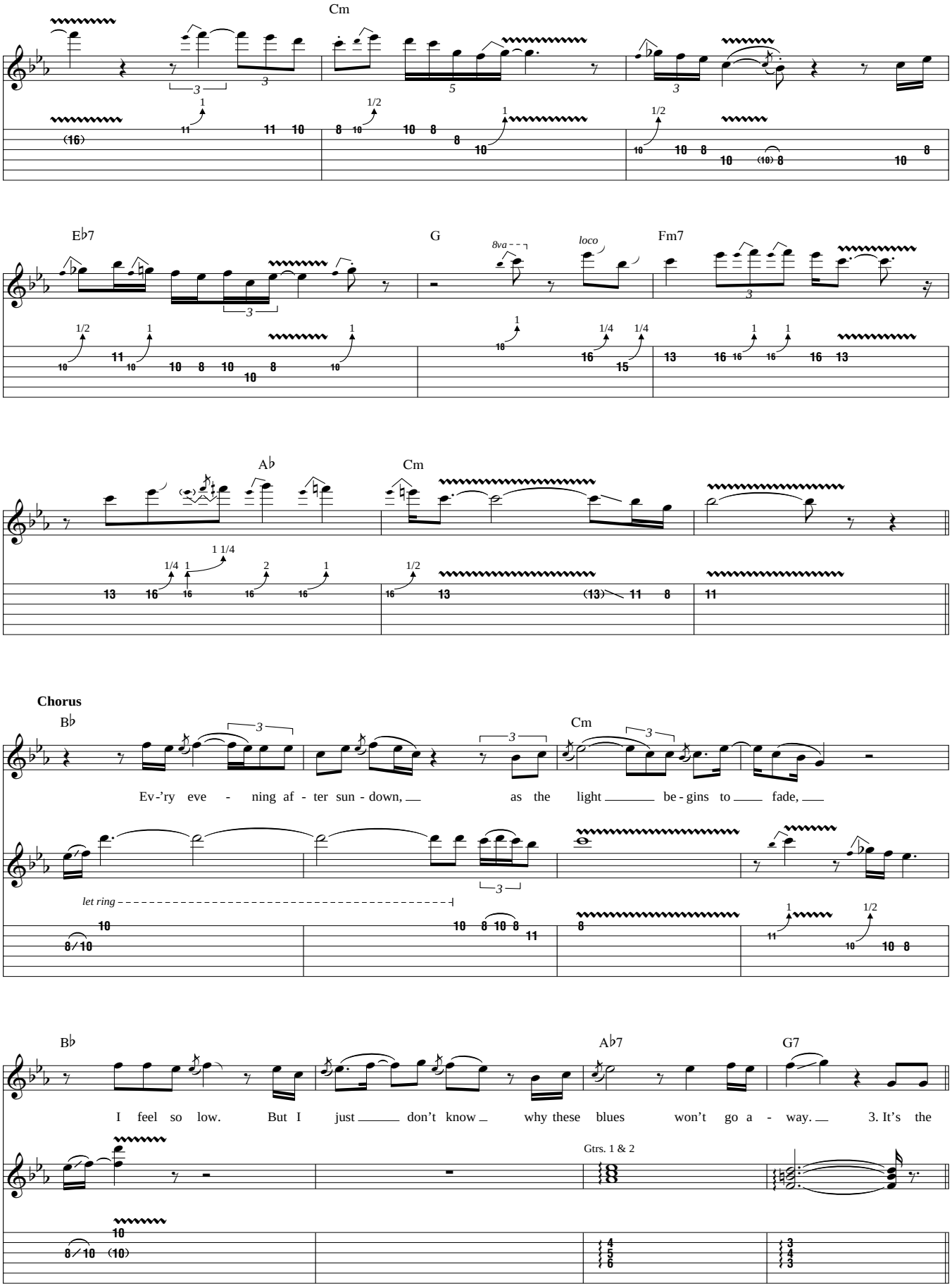




*Played behind the beat.







Cm
E♭7
G
Fm7
A♭
Cm
Chorus
B♭
Cm
Ev-'ry eve - ning af - ter sun - down, as the light be - gins to fade,
let ring
B♭
A♭7
G7
I feel so low. But I just don't know why these blues won't go a - way. 3. It's the
Gtrs. 1 & 2

Verse

Cm

dark - est hour of the dark - est night.

mp

Fm

It's a mil - lion miles to the

Cm

morn - ing light.

E♭7

Can't get

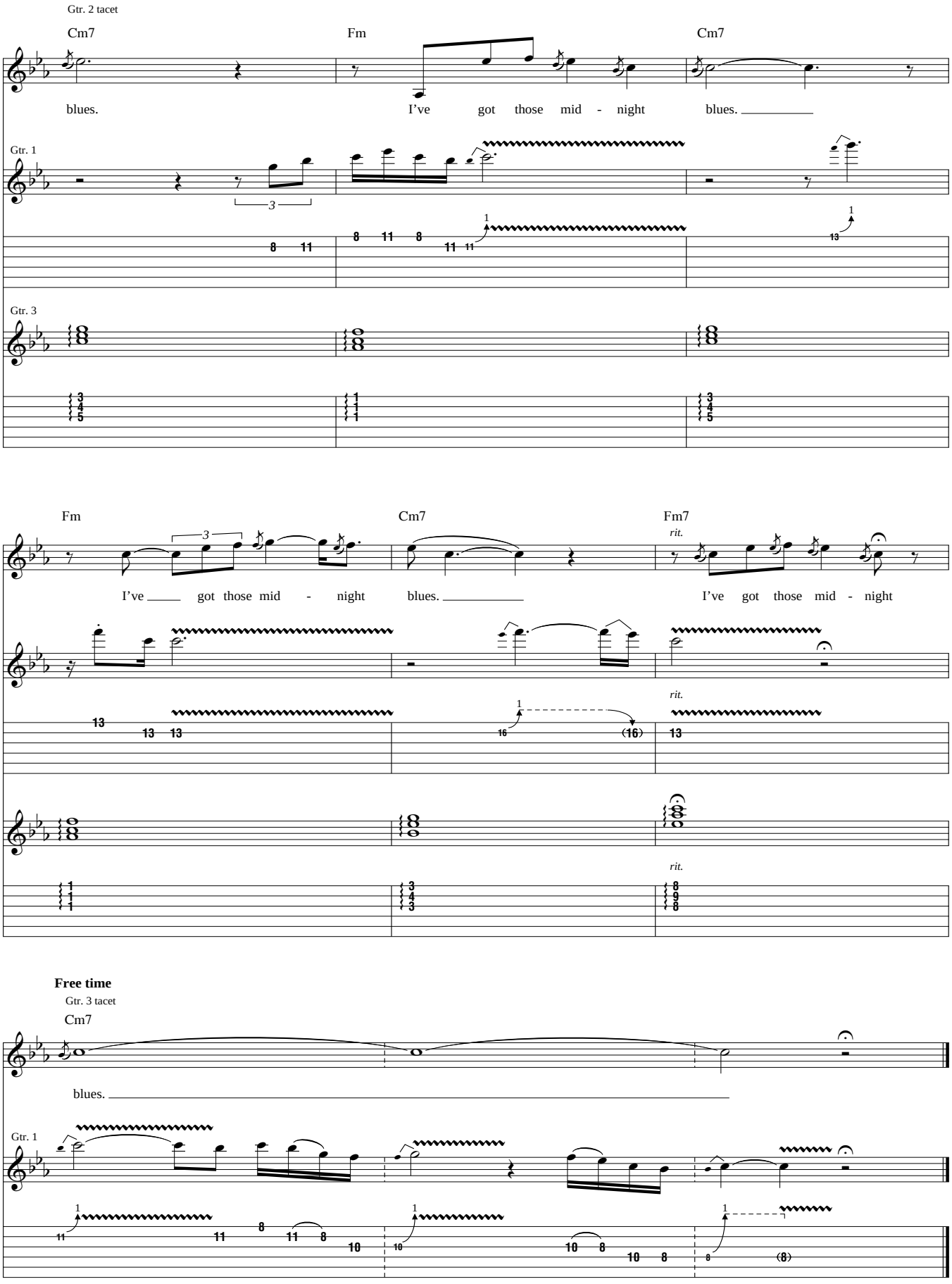
G

no sleep.

Fm7

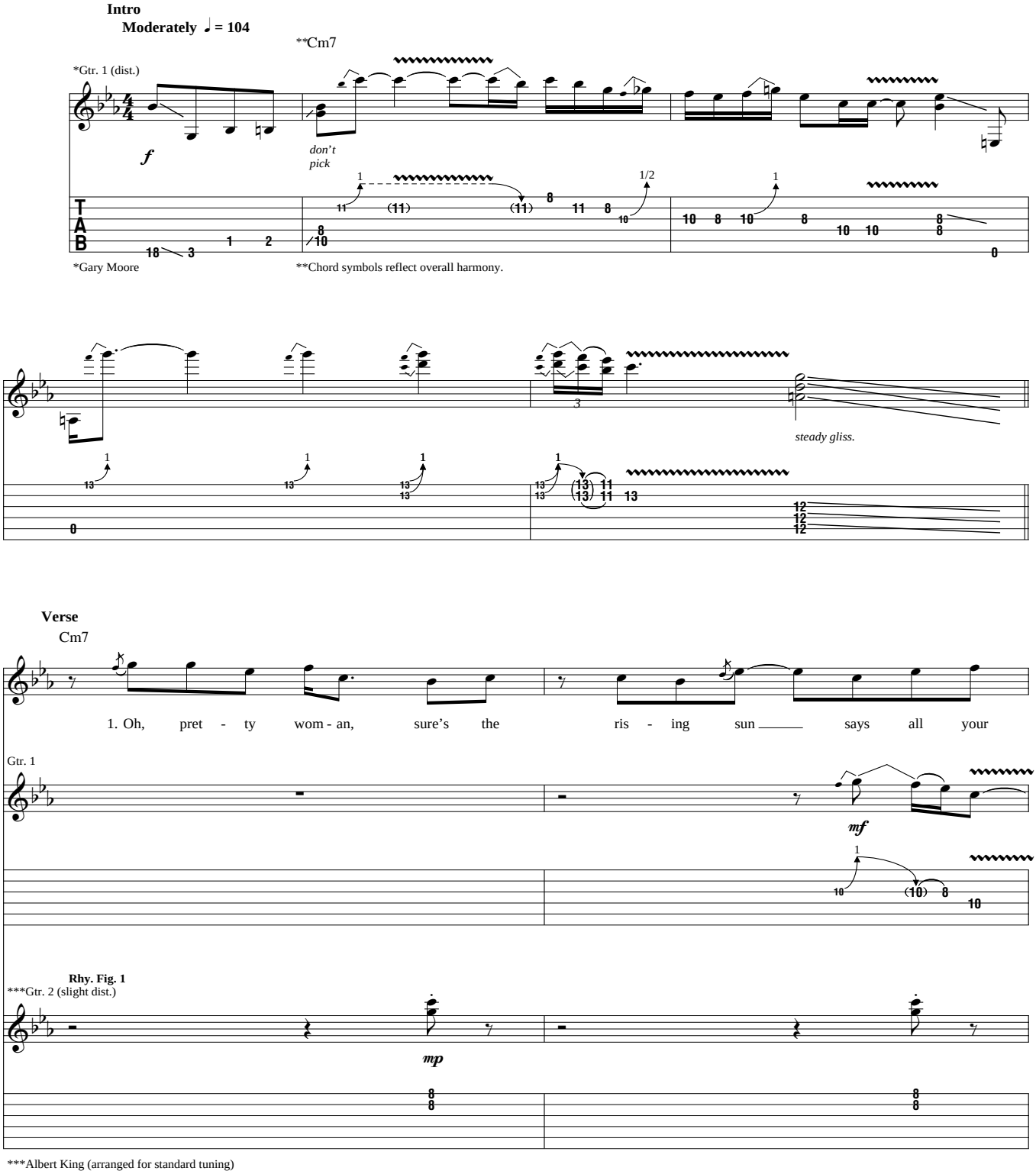
Don't know what to do.

A♭

I've got those mid - night

Gtr. 2 tacet
Cm7
Fm
Cm7
blues.
I've got those mid - night blues.
Gtr. 1
Gtr. 3
Fm
Cm7
Fm7
rit.
I've got those mid - night blues.
I've got those mid - night
rit.
rit.
Free time
Gtr. 3 tacet
Cm7
blues.
Gtr. 1

from Gary Moore - *Still Got the Blues*

Oh Pretty Woman

Words and Music by A.C. Williams

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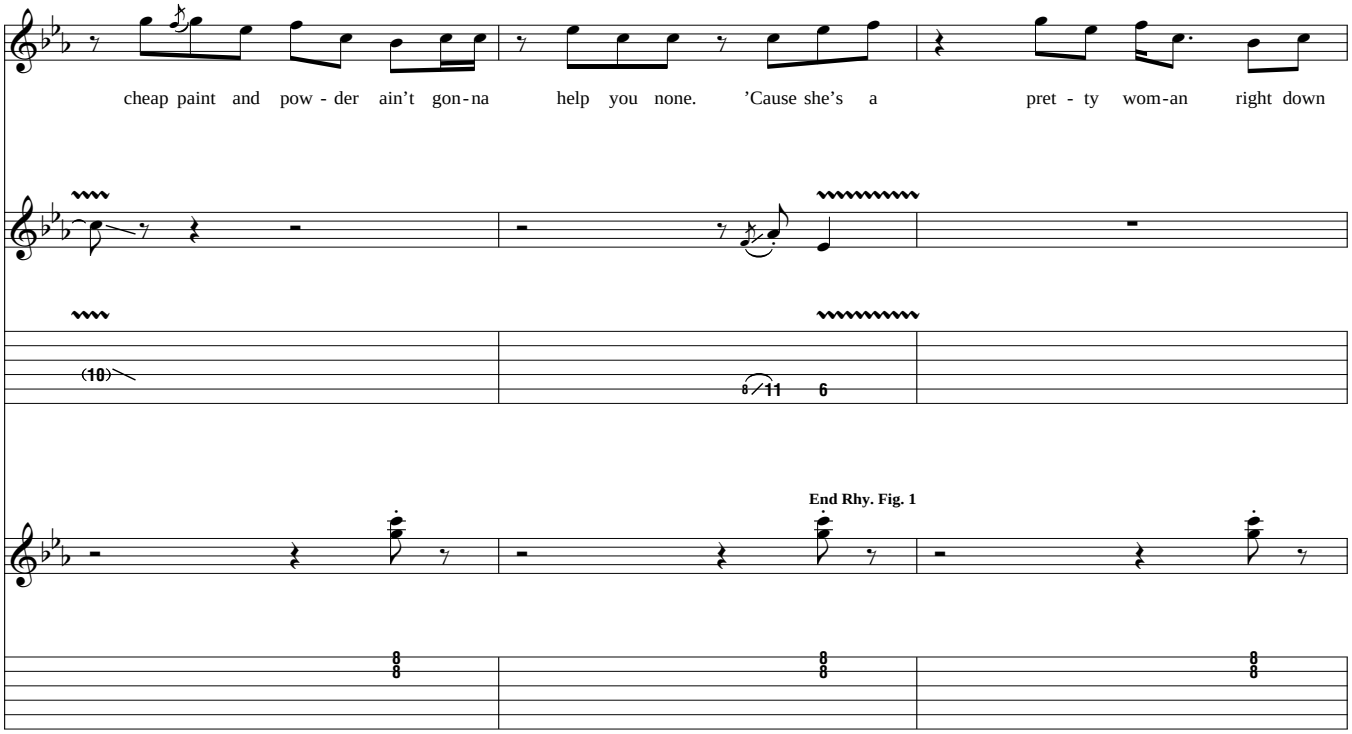
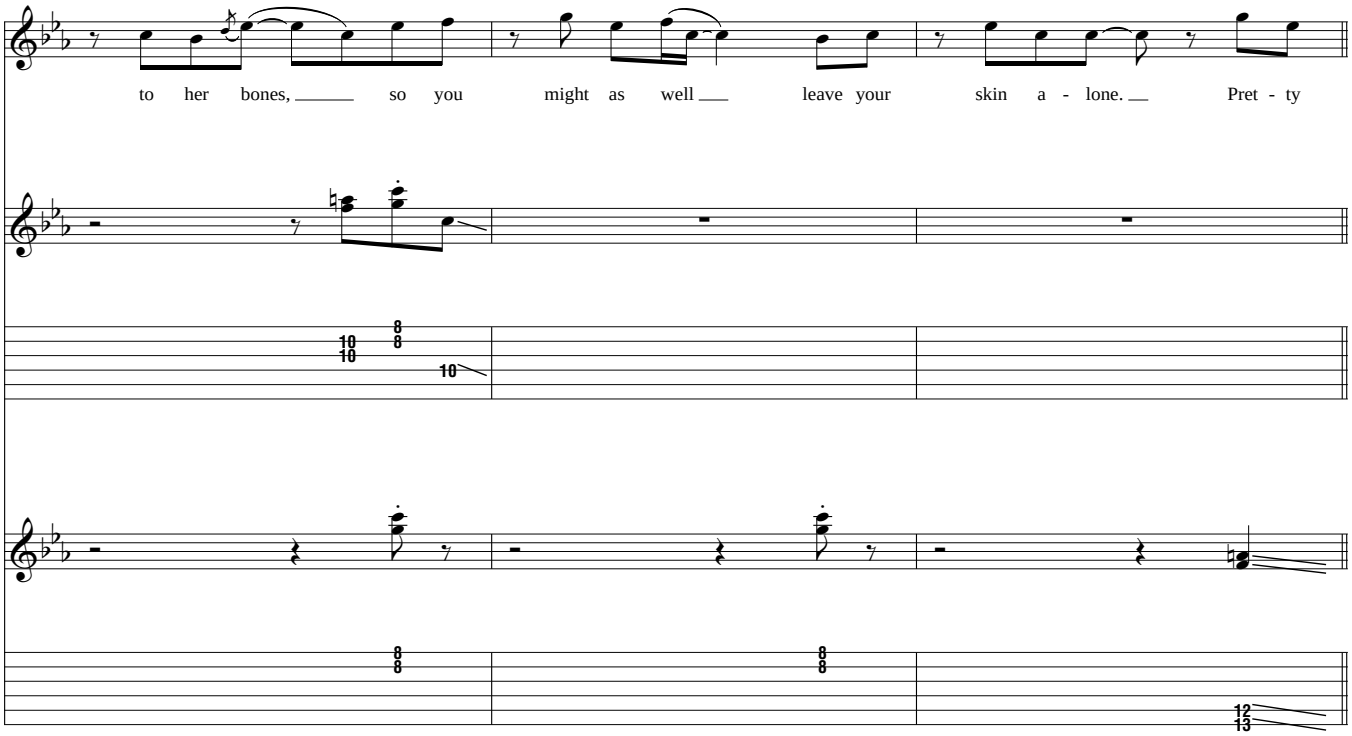
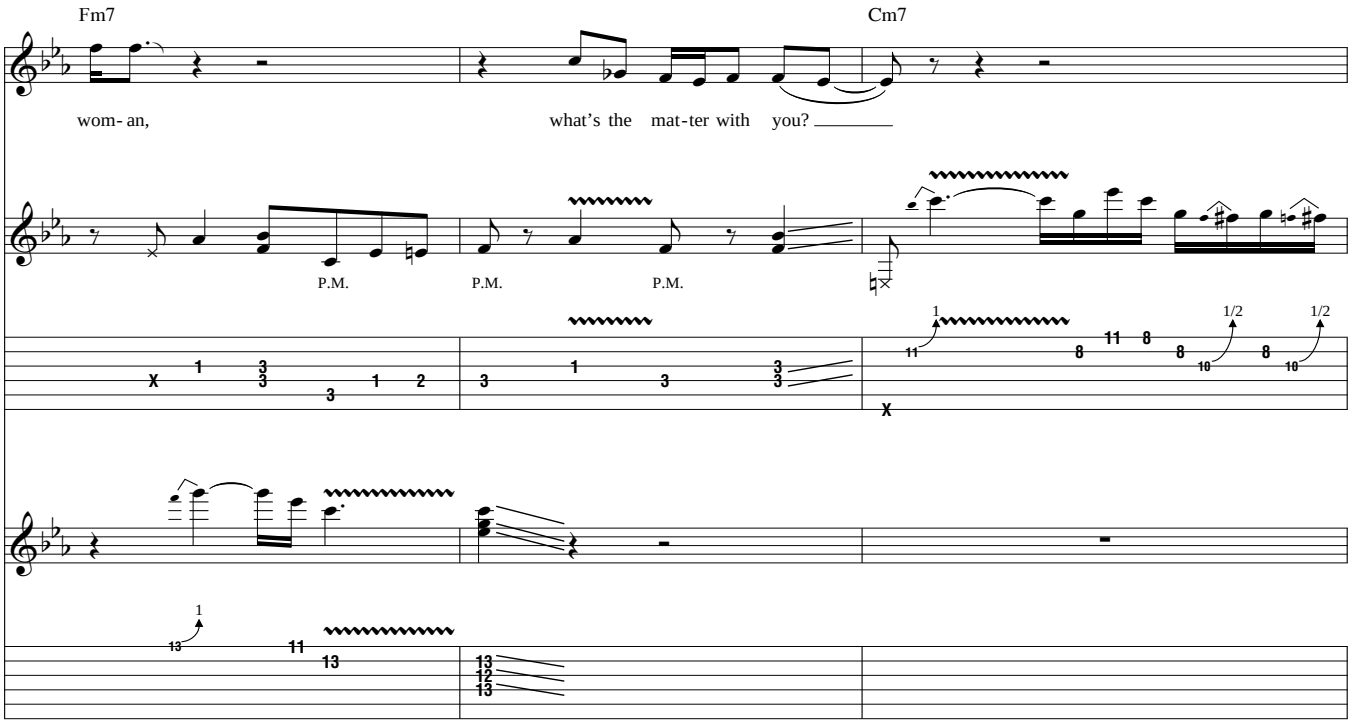
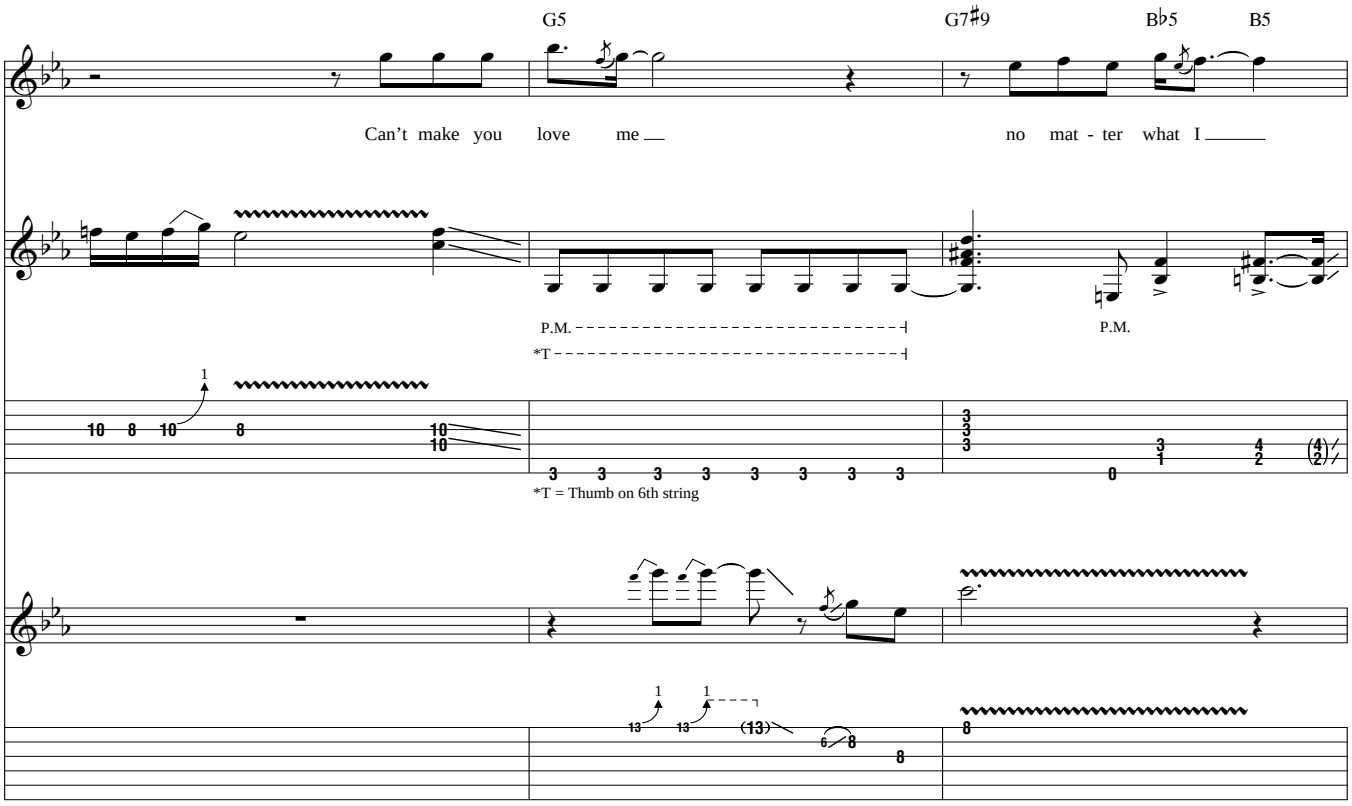
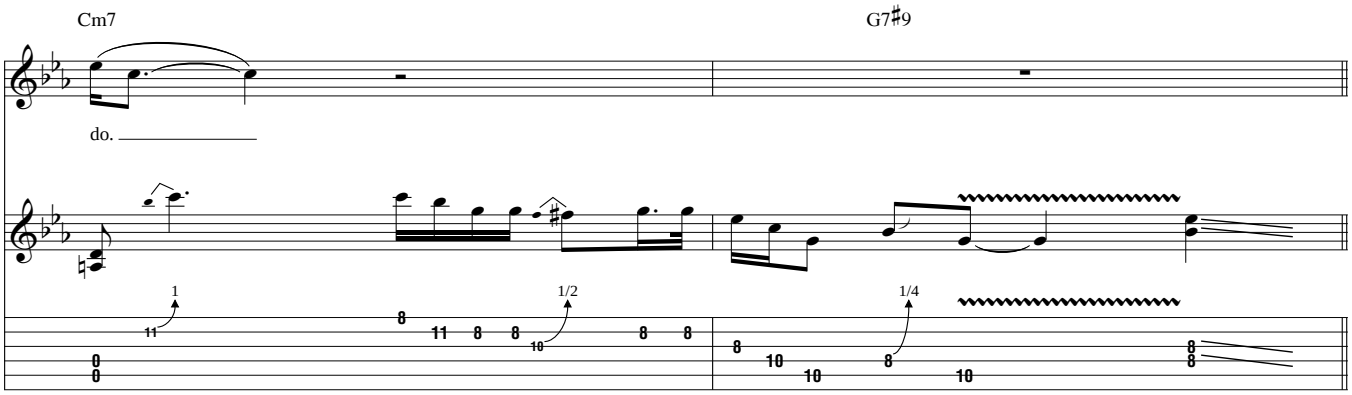
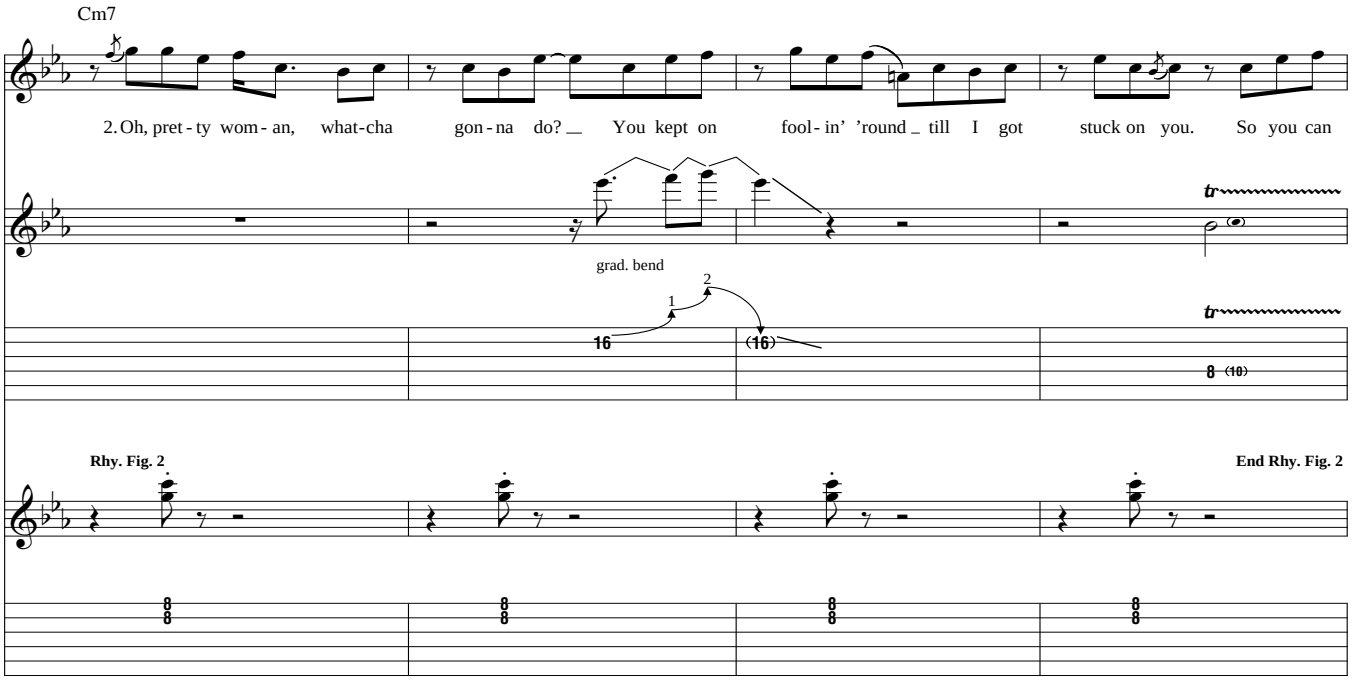

cheap paint and pow - der ain't gon-na help you none. 'Cause she's a pret - ty wom-an right down
End Rhy. Fig. 1

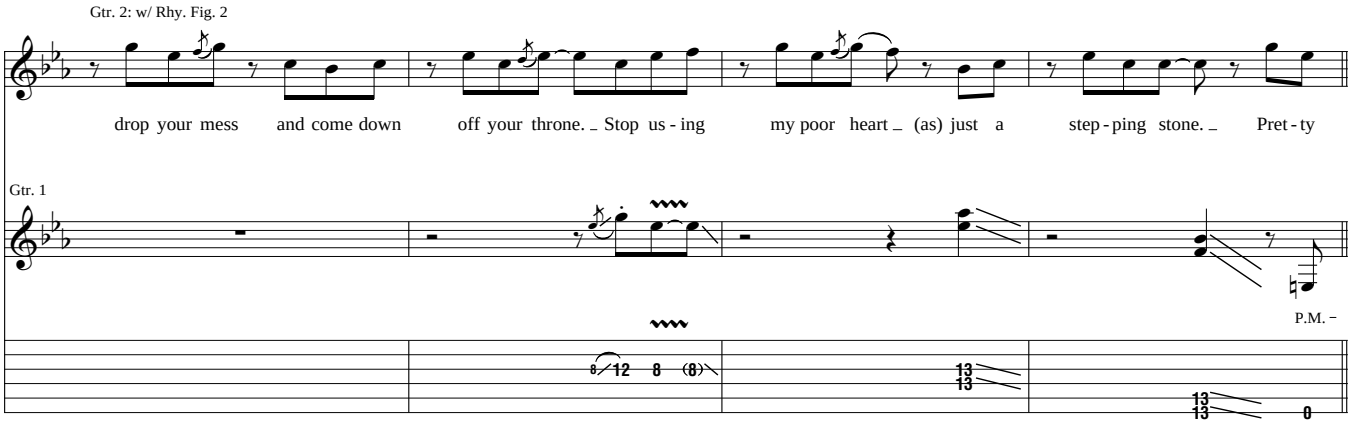

to her bones, so you might as well leave your skin a - lone. Pret - ty

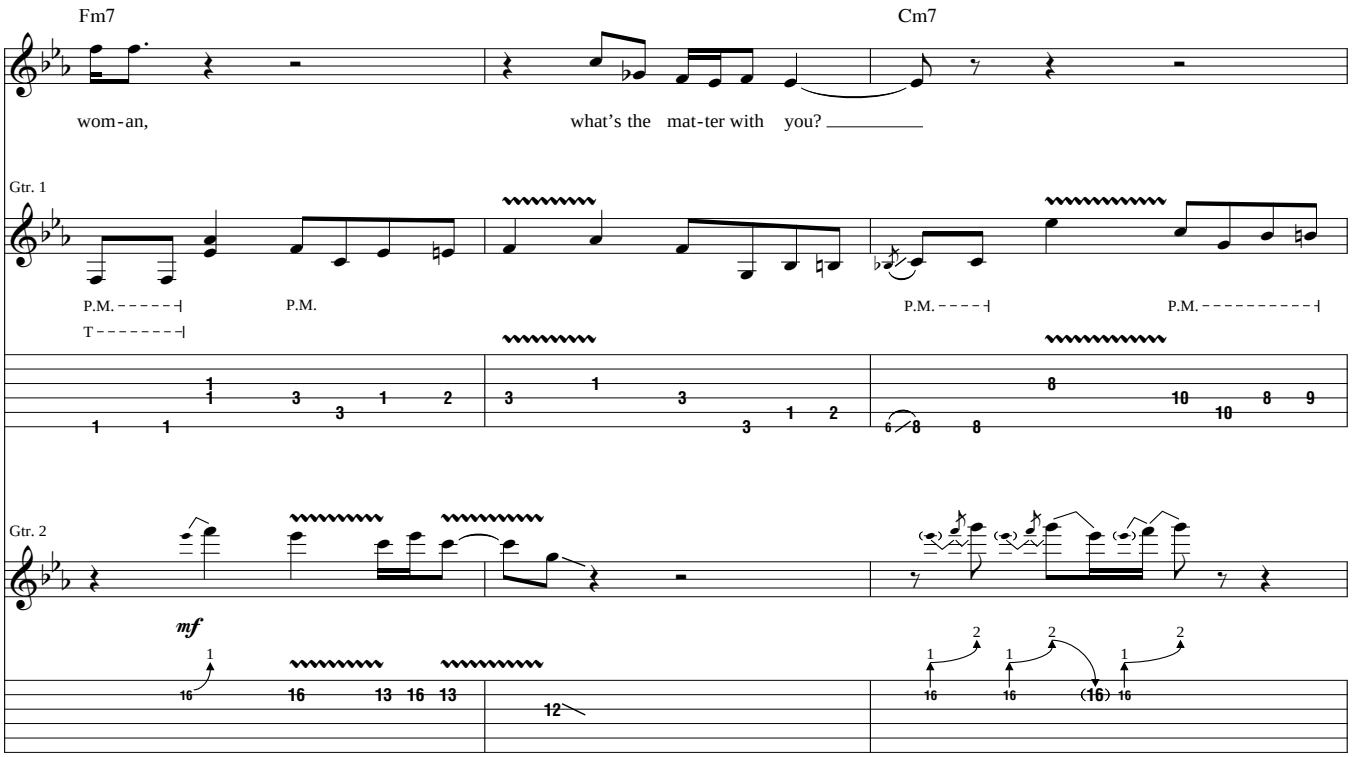
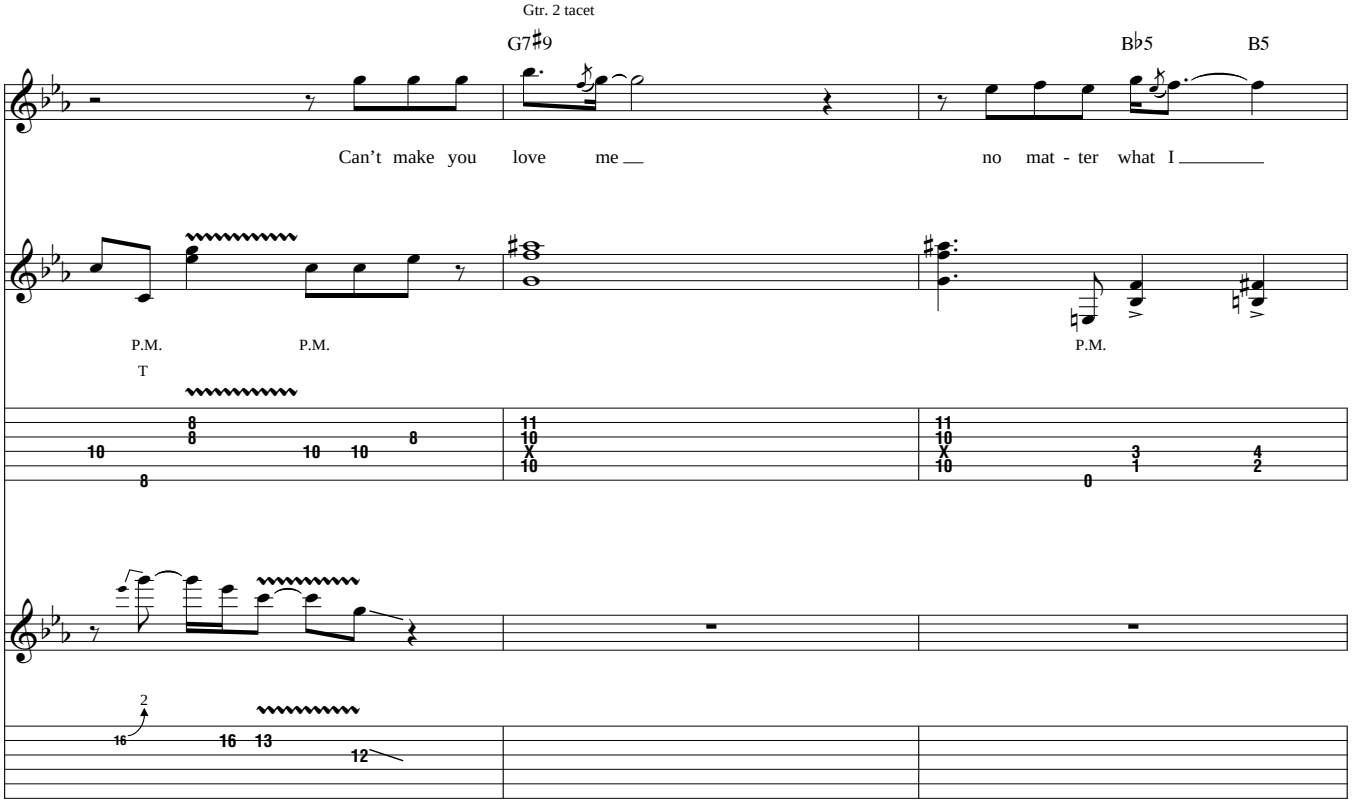
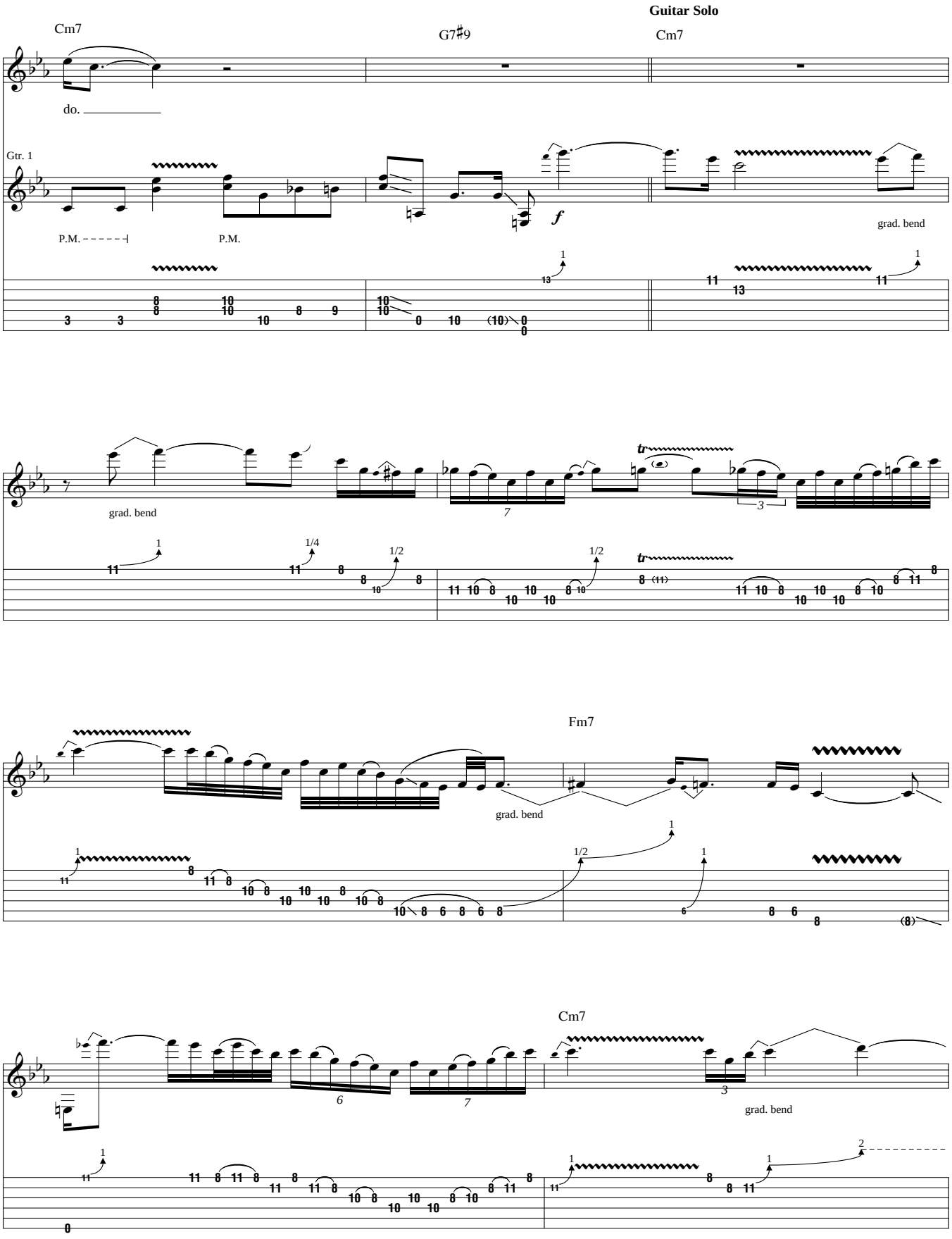
Chorus

Fm7
Cm7
wom- an,
what's the mat-ter with you?
P.M.
P.M.
P.M.

G5
G7♯9
B♭5
B5
Can't make you love me
no mat - ter what I
P.M.
P.M.
*T
*T = Thumb on 6th string

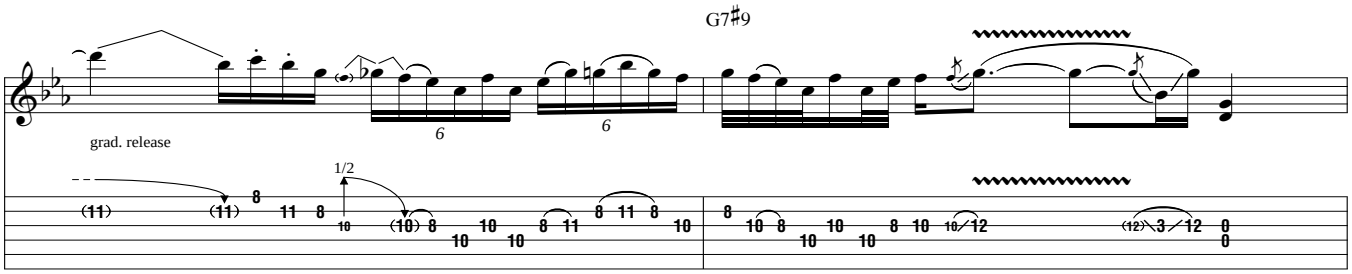

Cm7
G7♯9
do.
1
1/2
1/4

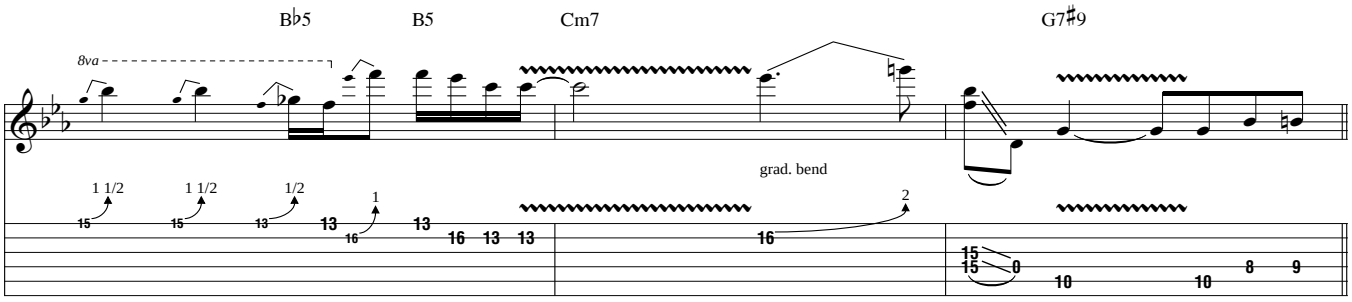
Verse


Cm7
2. Oh, pret - ty wom - an, what-cha gon - na do? You kept on fool - in' 'round till I got stuck on you. So you can
grad. bend
tr
Rhy. Fig. 2
End Rhy. Fig. 2


Gtr. 2: w/ Rhy. Fig. 2
drop your mess and come down off your throne. Stop us - ing my poor heart (as) just a step - ping stone. Pret - ty
Gtr. 1
P.M.

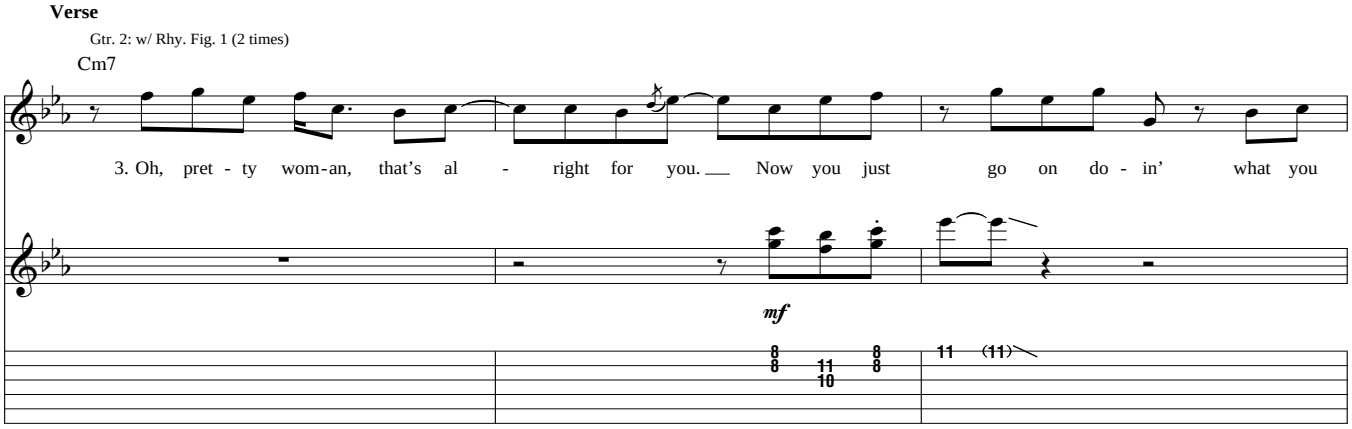
Chorus

Fm7
Cm7
wom-an,
what's the mat-ter with you?
Gtr. 1
P.M.
T
Gtr. 2
mf

Gtr. 2 tacet
G7♯9
B♭5
B5
Can't make you love me
no mat - ter what I
P.M.
T

Guitar Solo
Cm7
G7♯9
Cm7
do.
Gtr. 1
P.M.
P.M.
f
grad. bend
grad. bend
tr
Fm7
grad. bend
Cm7
grad. bend

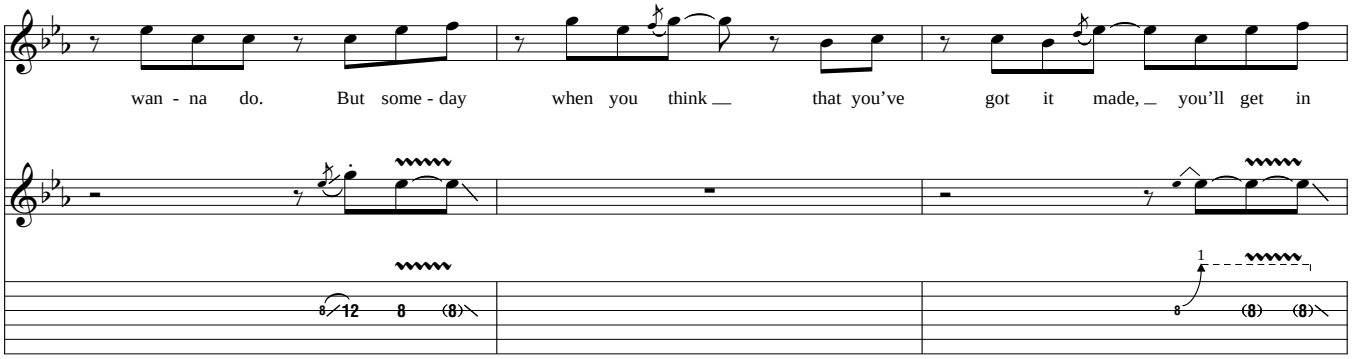


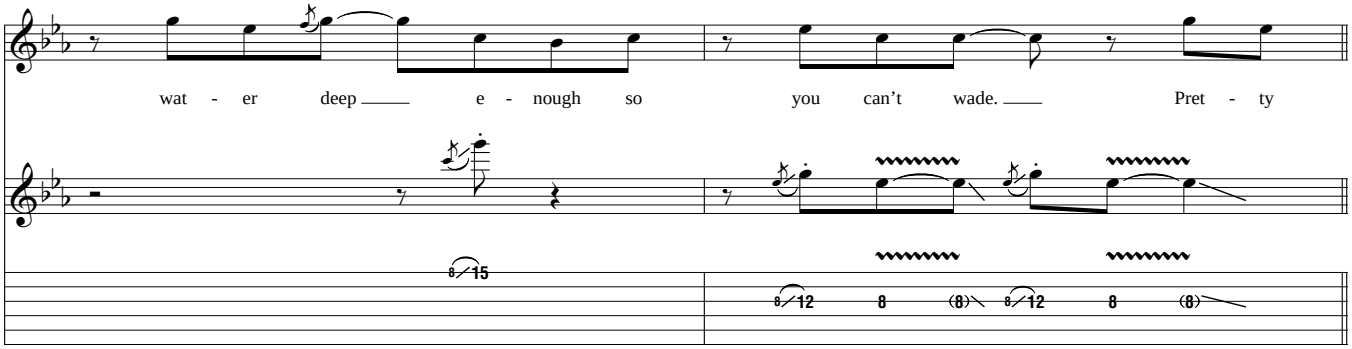


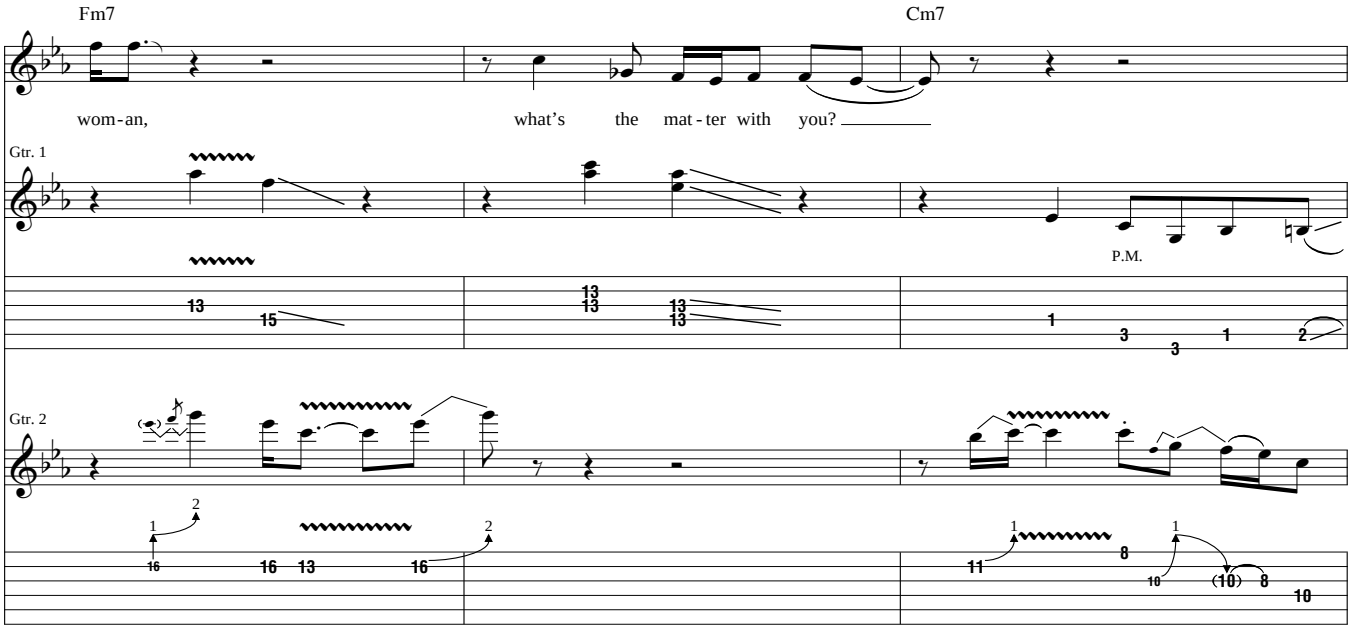
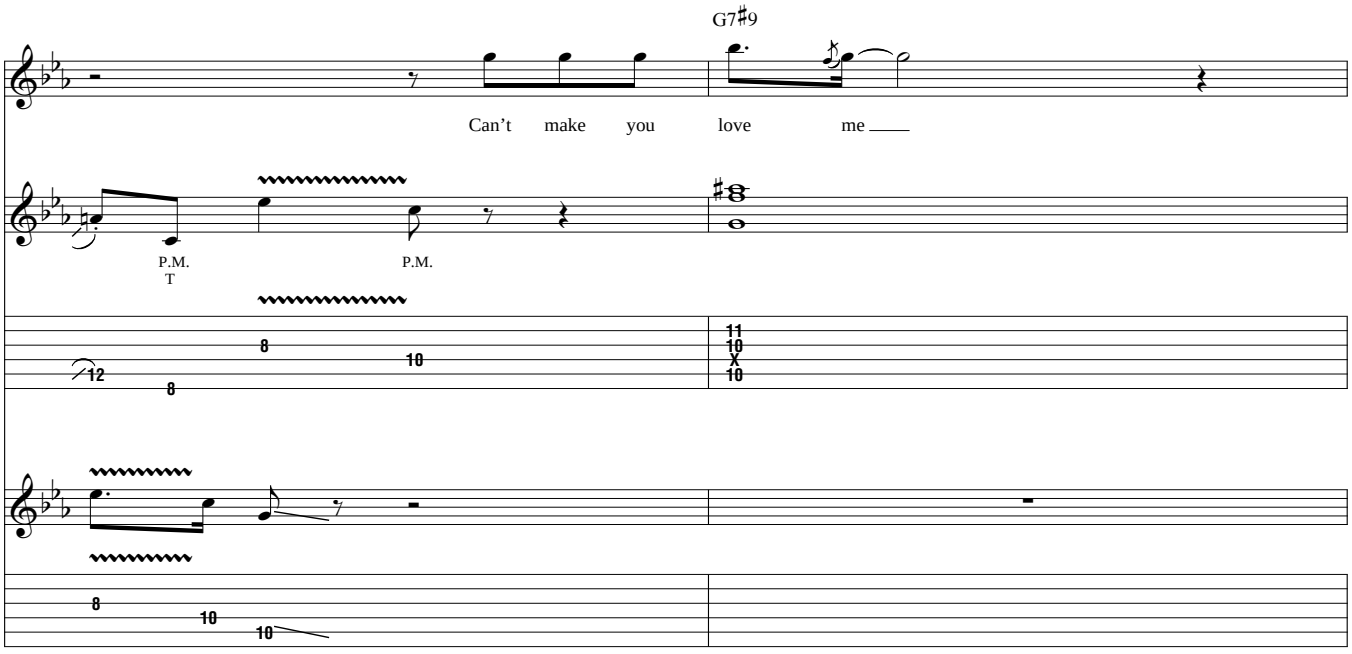
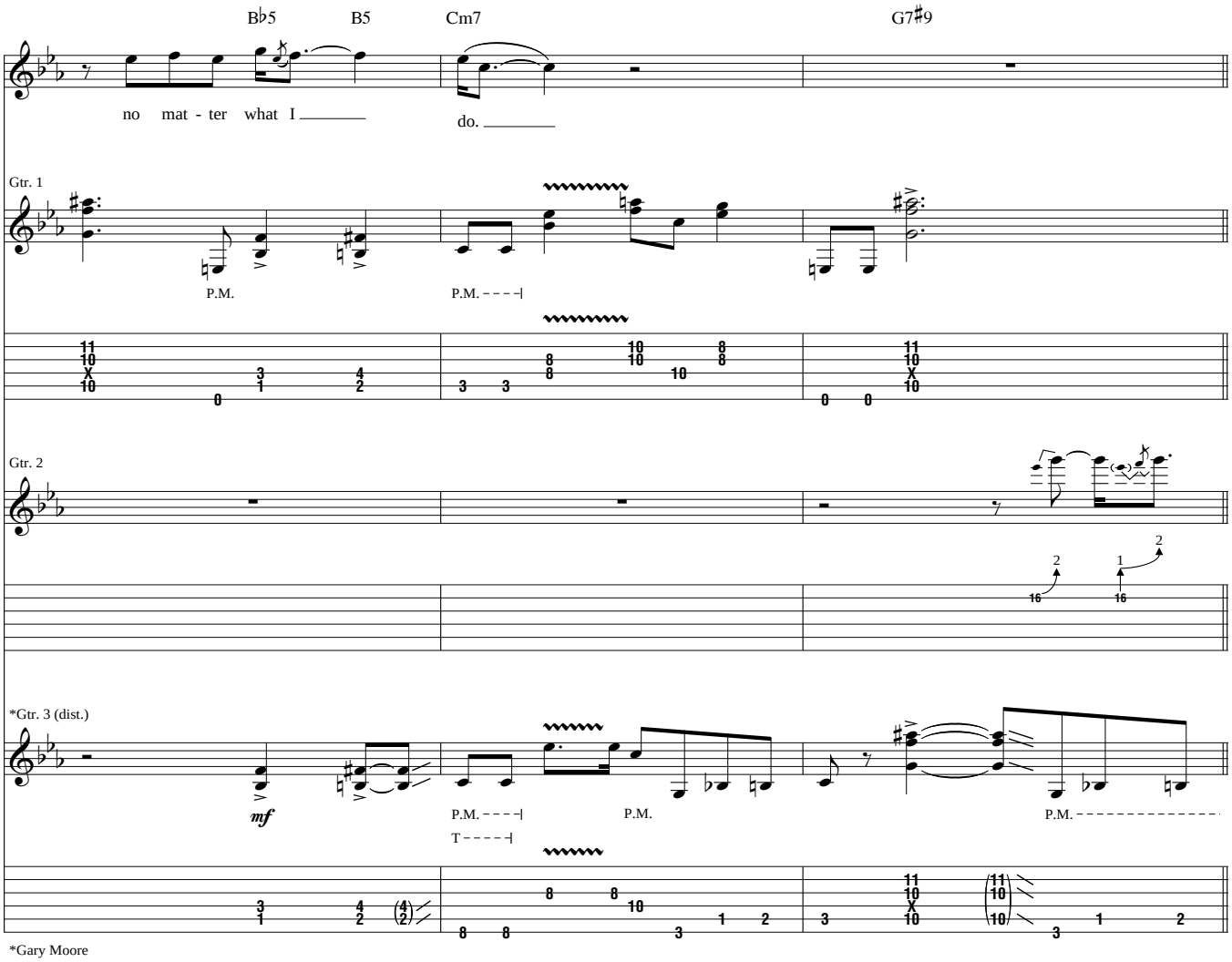
Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

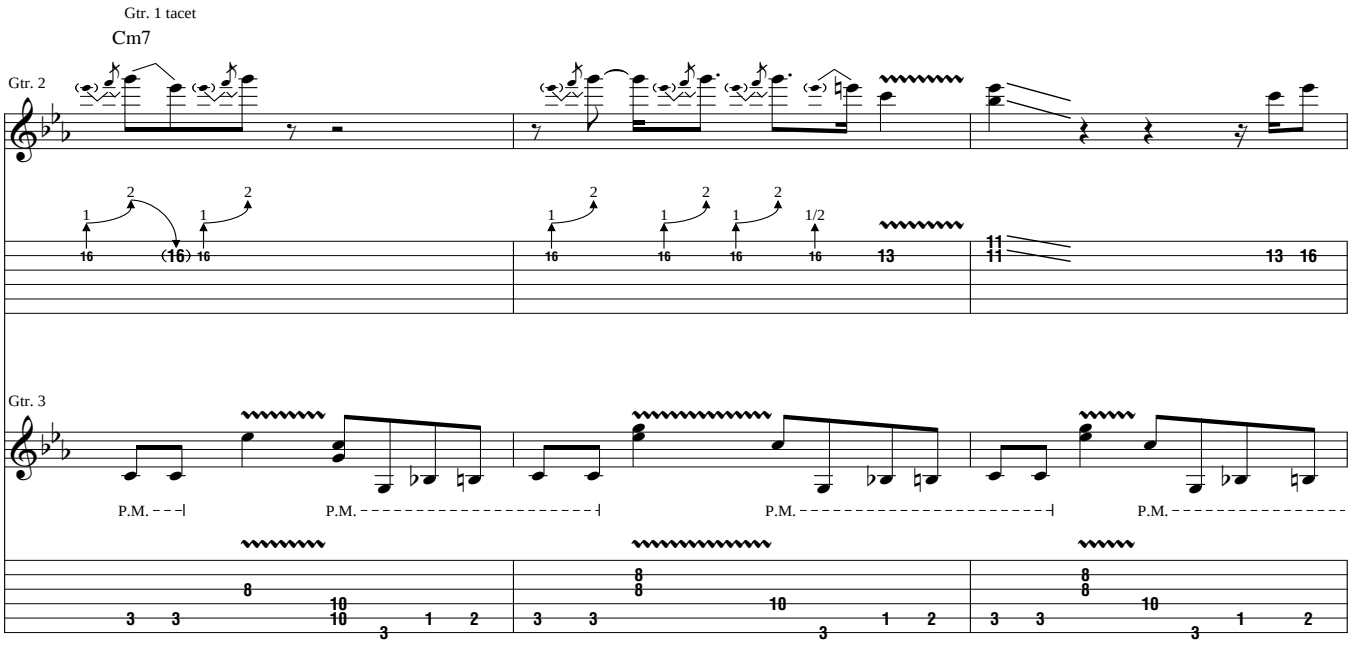
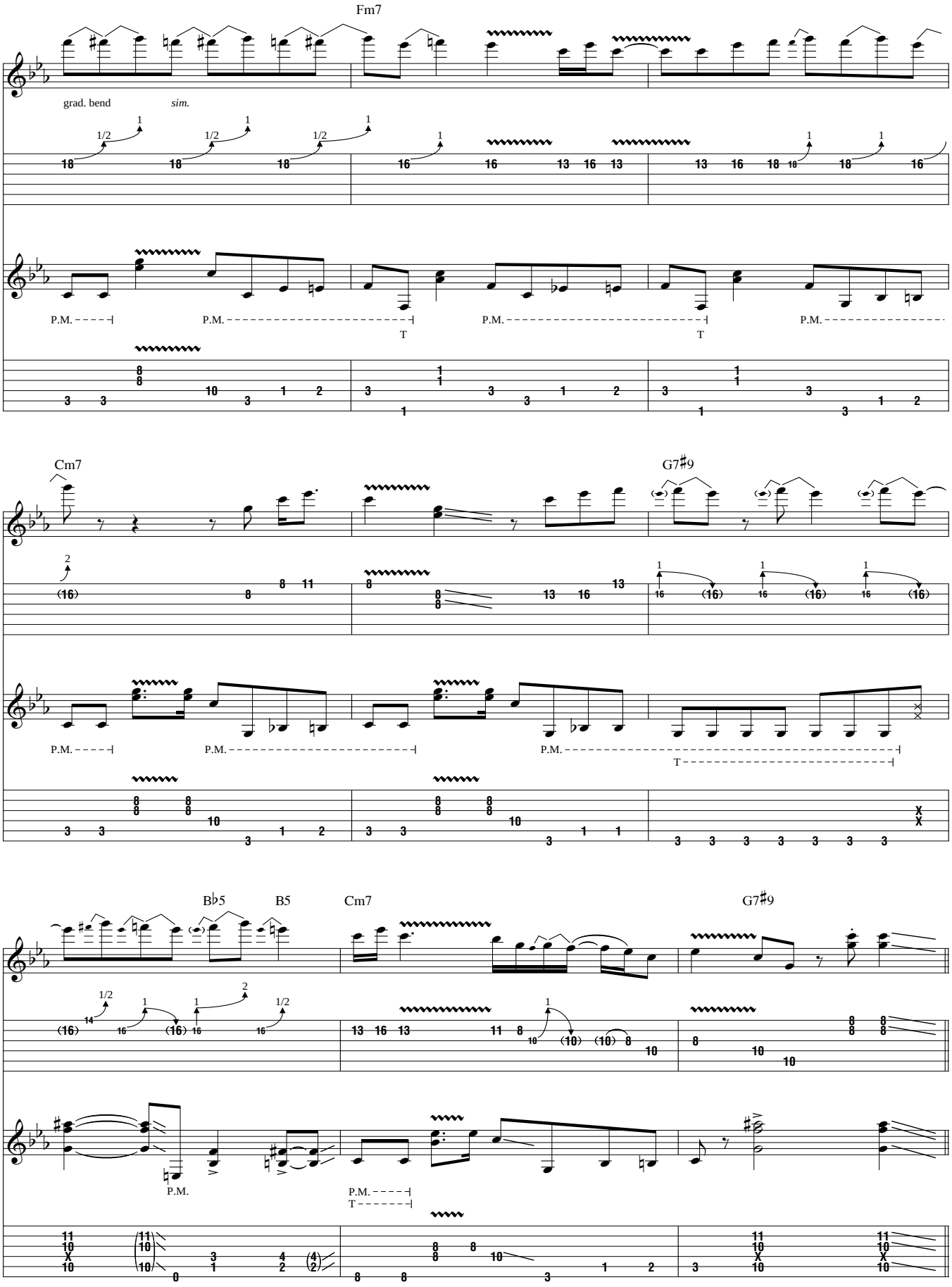





wat - er deep e - nough so you can't wade. Pret - ty

Chorus

Fm7
Cm7
wom-an, what's the mat-ter with you?
Gtr. 1
P.M.
Gtr. 2

G7♯9
Can't make you love me
P.M.
T
P.M.

B♭5
B5
Cm7
G7♯9
no mat - ter what I
do.
Gtr. 1
P.M.
P.M.
Gtr. 2
*Gtr. 3 (dist.)
mf
P.M.
P.M.
P.M.
T
*Gary Moore

Guitar Solo


Gtr. 1 tacet
Cm7
Gtr. 2
Gtr. 3
P.M.
P.M.
P.M.
P.M.

Fm7
grad. bend
sim.
P.M.
T
Cm7
G7♯9
B♭5
B5

Gtrs. 2 & 3 tacet

Cm7

8va

loco

8va

Gtr. 1

f

*As before

8va

loco

grad. bend

grad. bend

Fm7

don't pick

Cm7

grad. bend

G7♯9

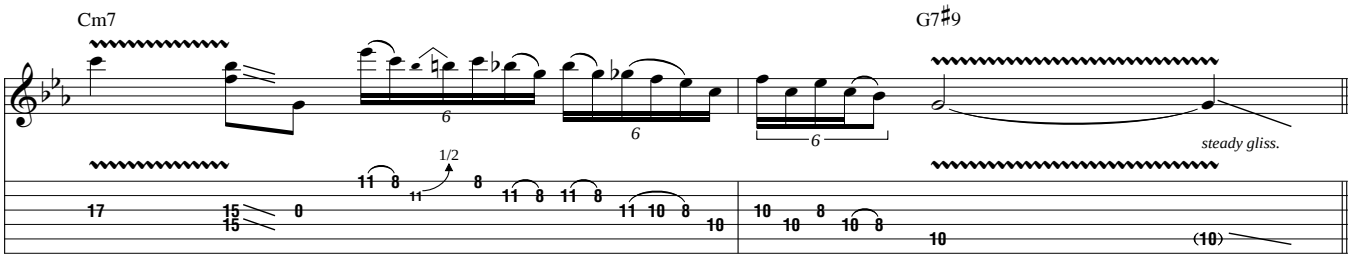
B♭5

B5

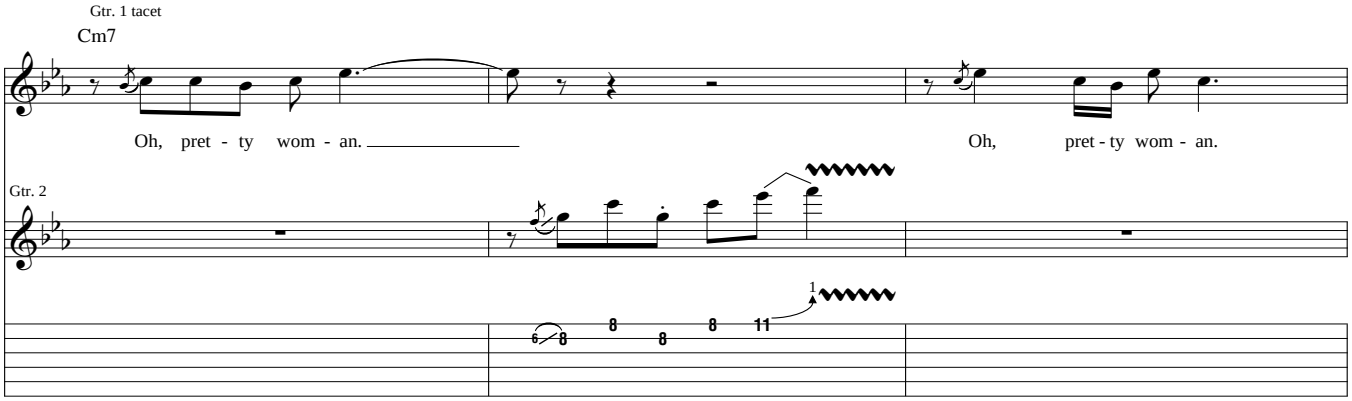
8va

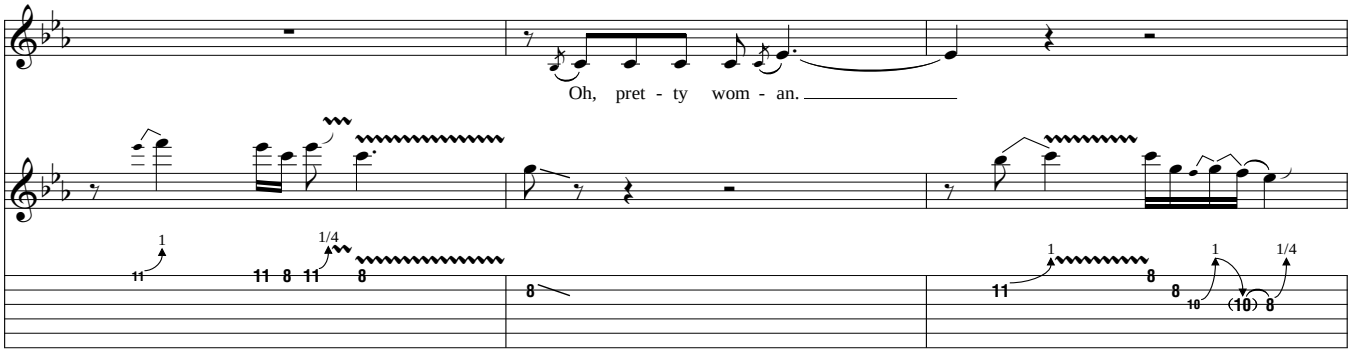
loco

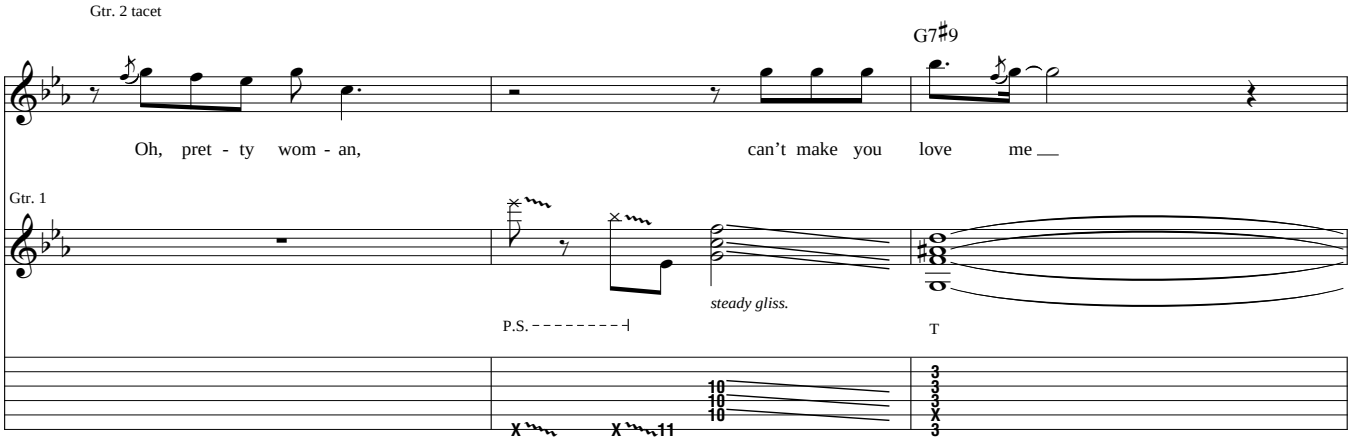
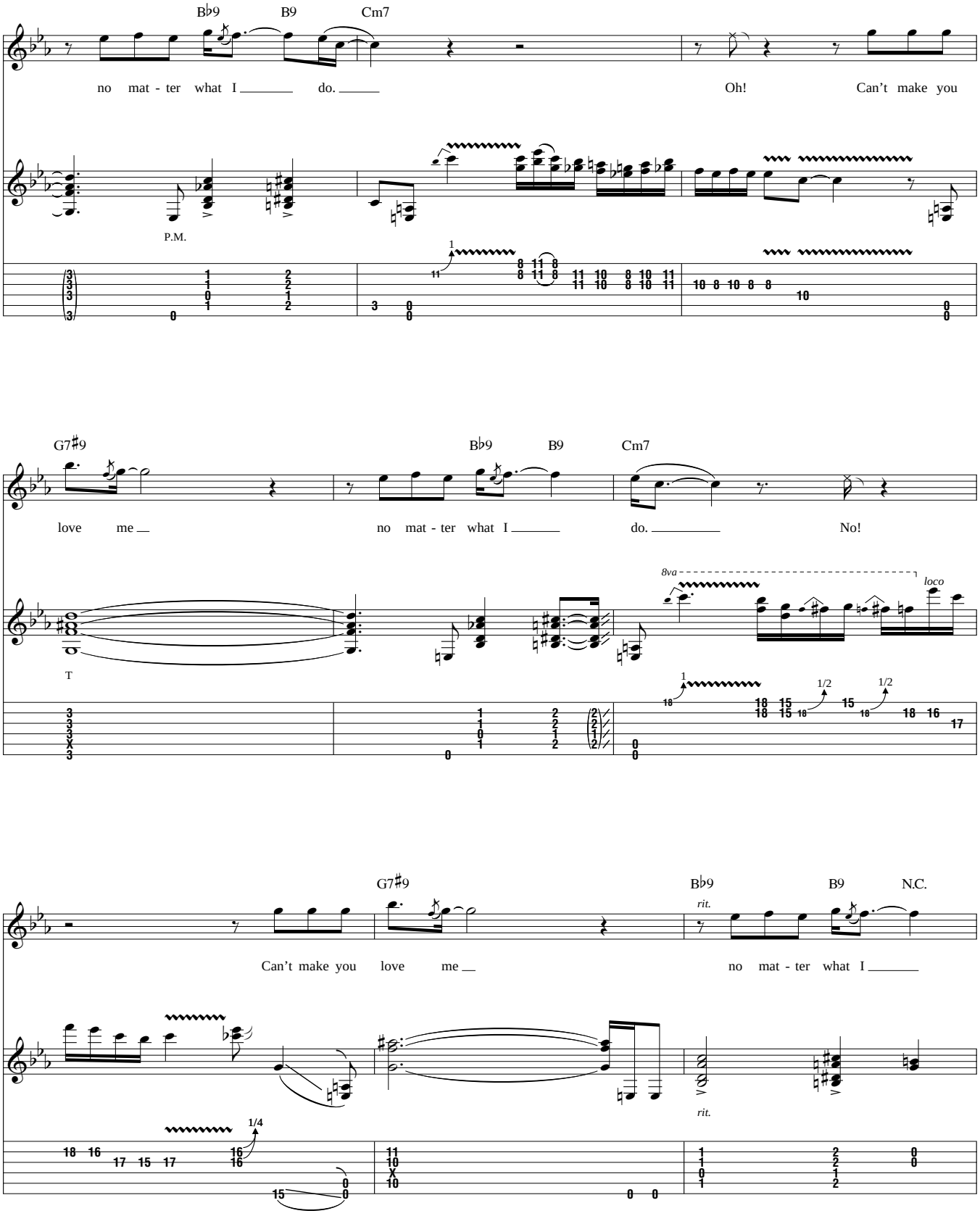
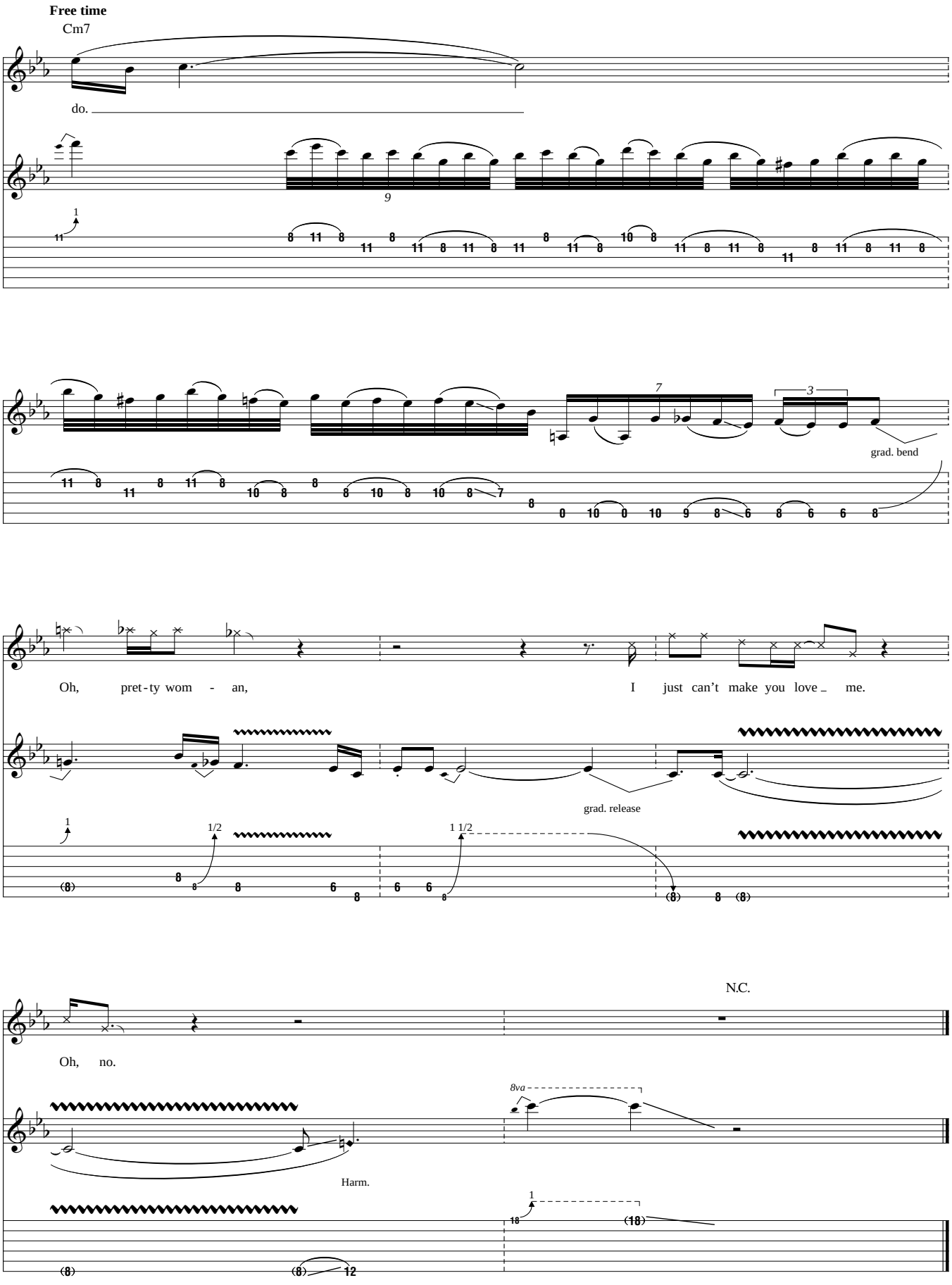
let ring


Cm7
G7♯9
steady gliss.

Outro


Gtr. 1 tacet
Cm7
Oh, pret - ty wom - an.
Oh, pret - ty wom - an.
Gtr. 2

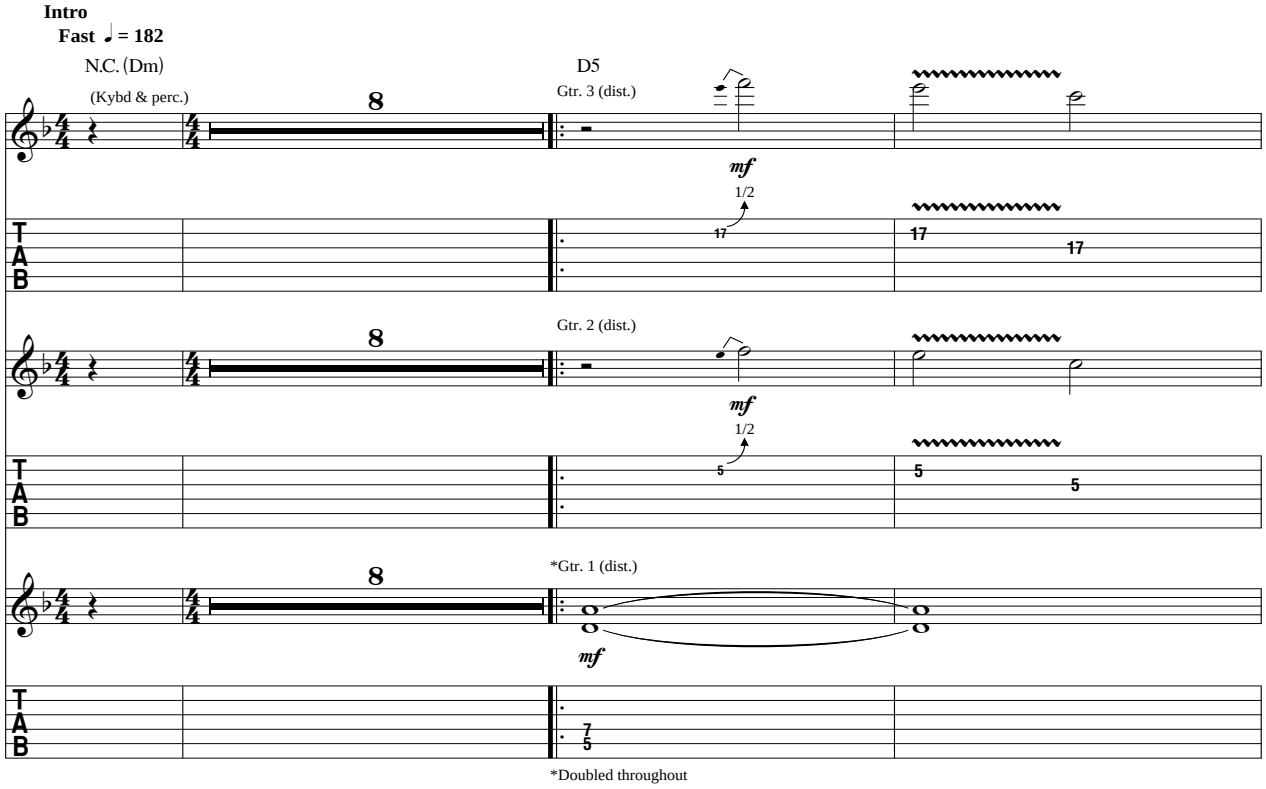

Oh, pret - ty wom - an.

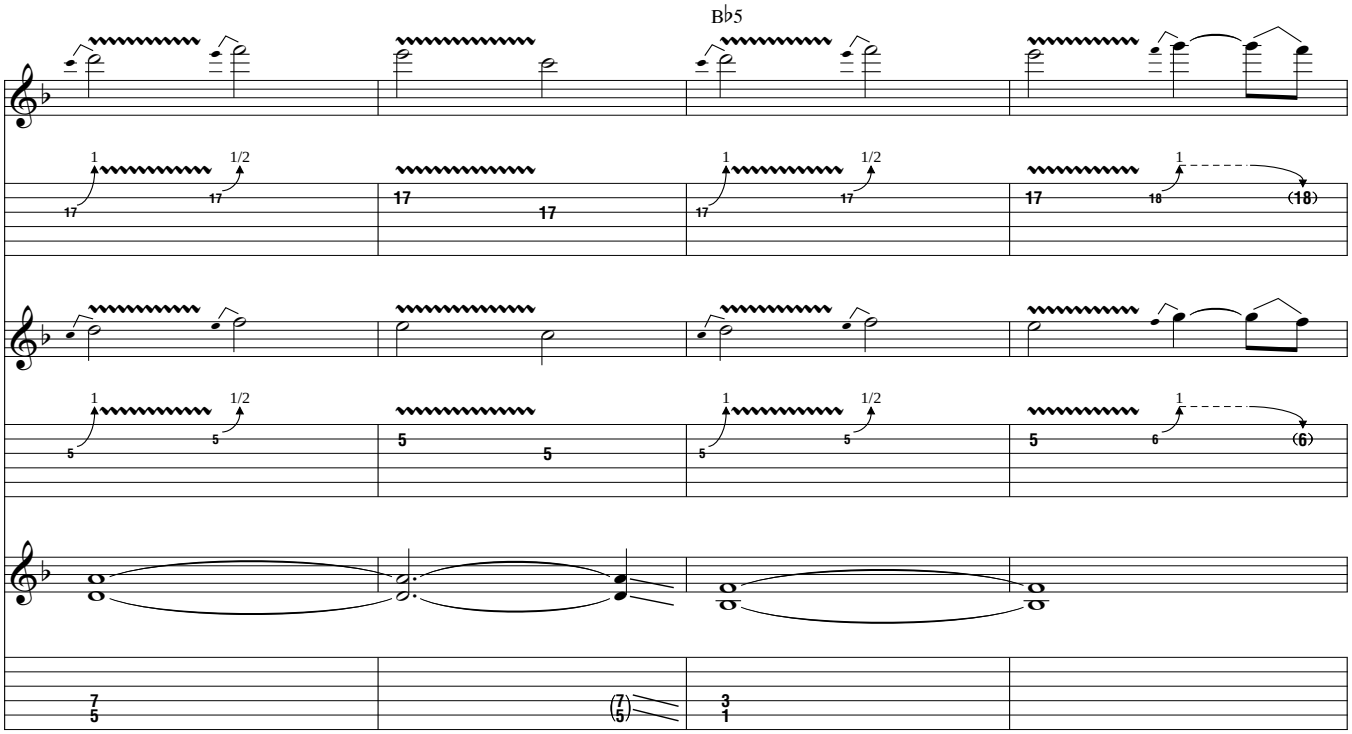

Gtr. 2 tacet
G7♯9
Oh, pret - ty wom - an,
can't make you love me
Gtr. 1
steady gliss.
P.S.
T

B♭9
B9
Cm7
no mat - ter what I do.
Oh!
Can't make you
P.M.
G7♯9
B♭9
B9
Cm7
love me
no mat - ter what I do.
No!
8va
loco
T
G7♯9
B♭9
B9
N.C.
rit.
Can't make you love me
no mat - ter what I
rit.

Free time
Cm7
do.
grad. bend
Oh, pret-ty wom - an,
I just can't make you love me.
grad. release
N.C.
Oh, no.
8va
Harm.

from Gary Moore - *Run for Cover*

Out in the Fields

Words and Music by Gary Moore





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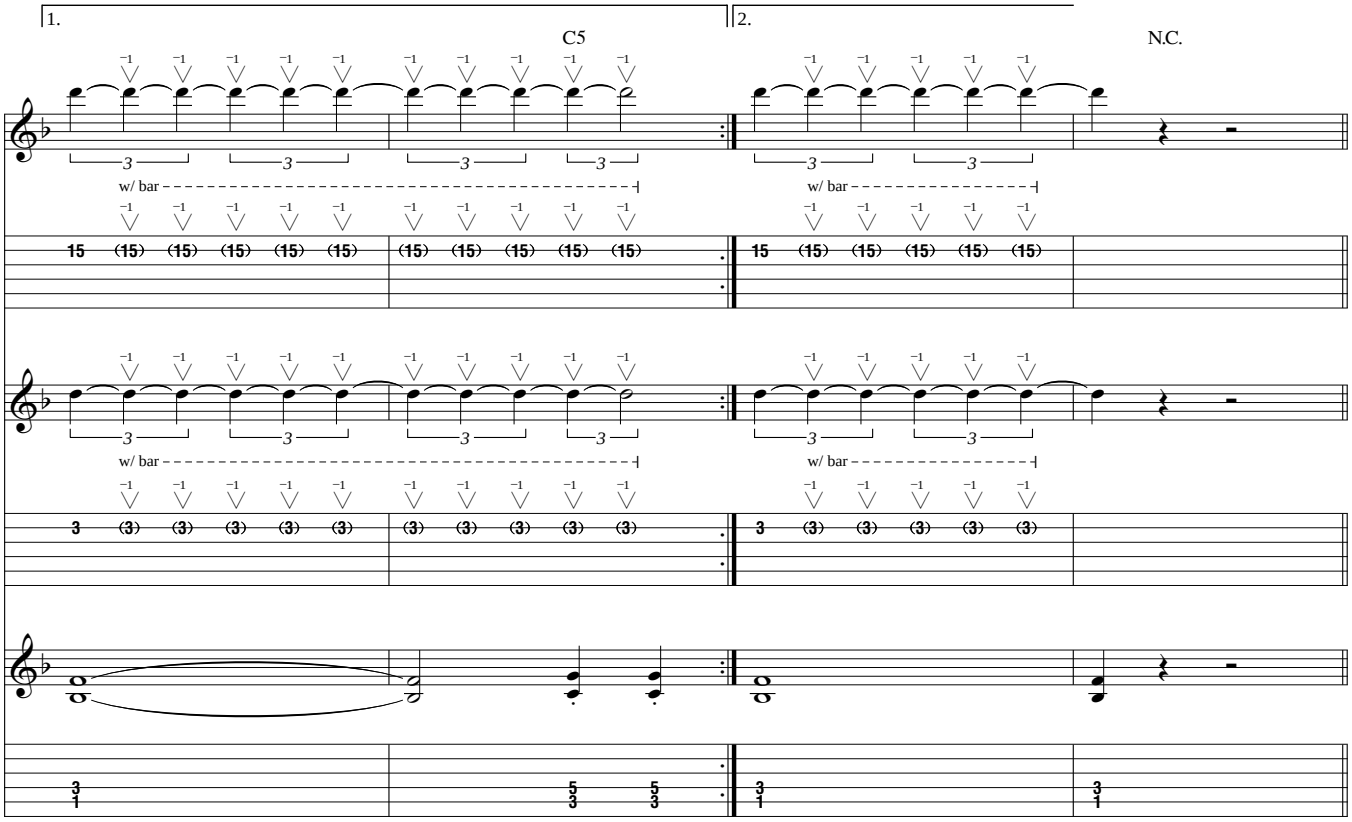


Verse

Gtrs. 1, 2 & 3 tacet

* D5

Phil Lynott: 1. It does - n't mat - ter if you're wrong ___ or if you're _ right, _

*Chord symbols reflect overall harmony.

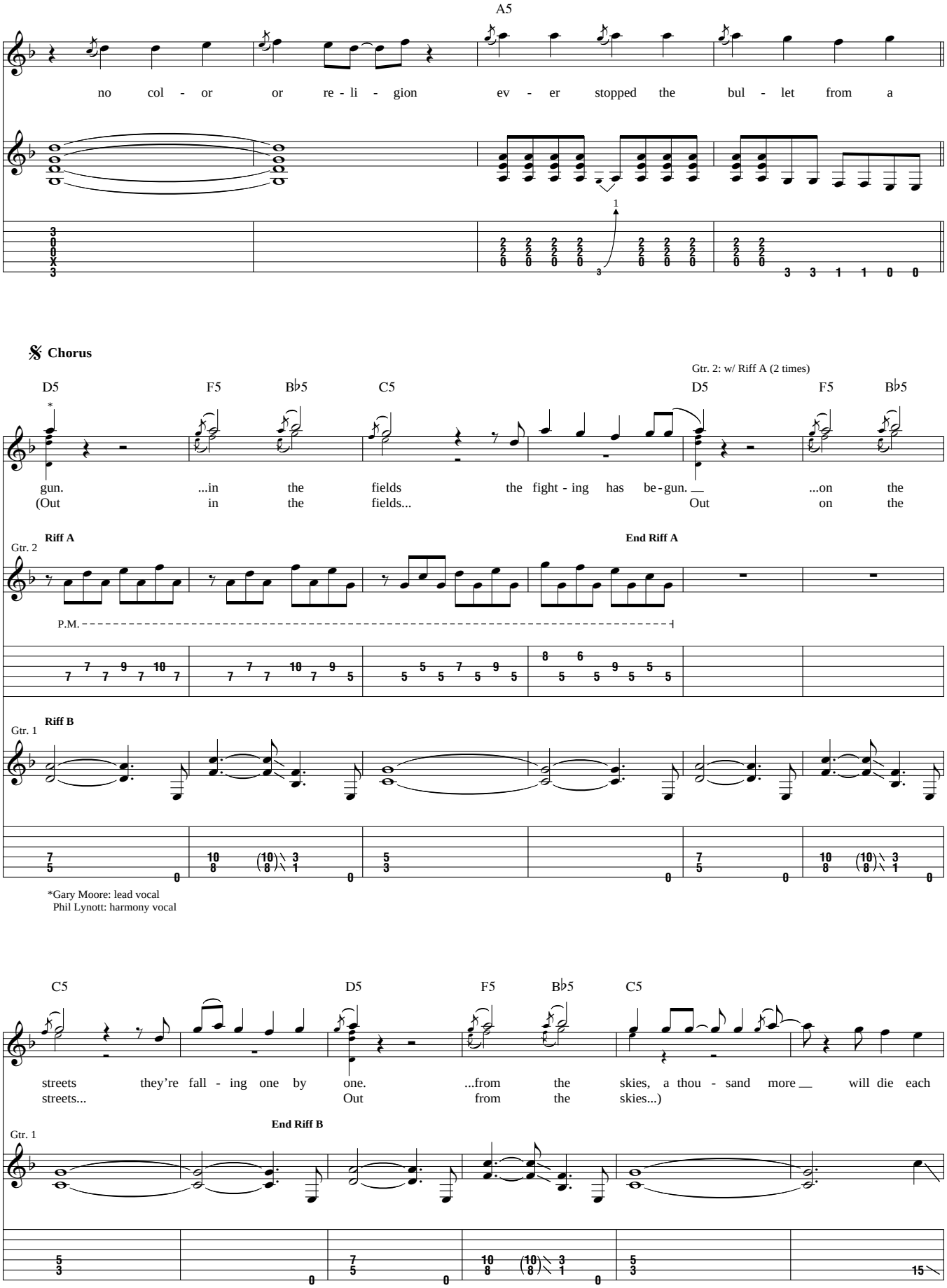
B♭

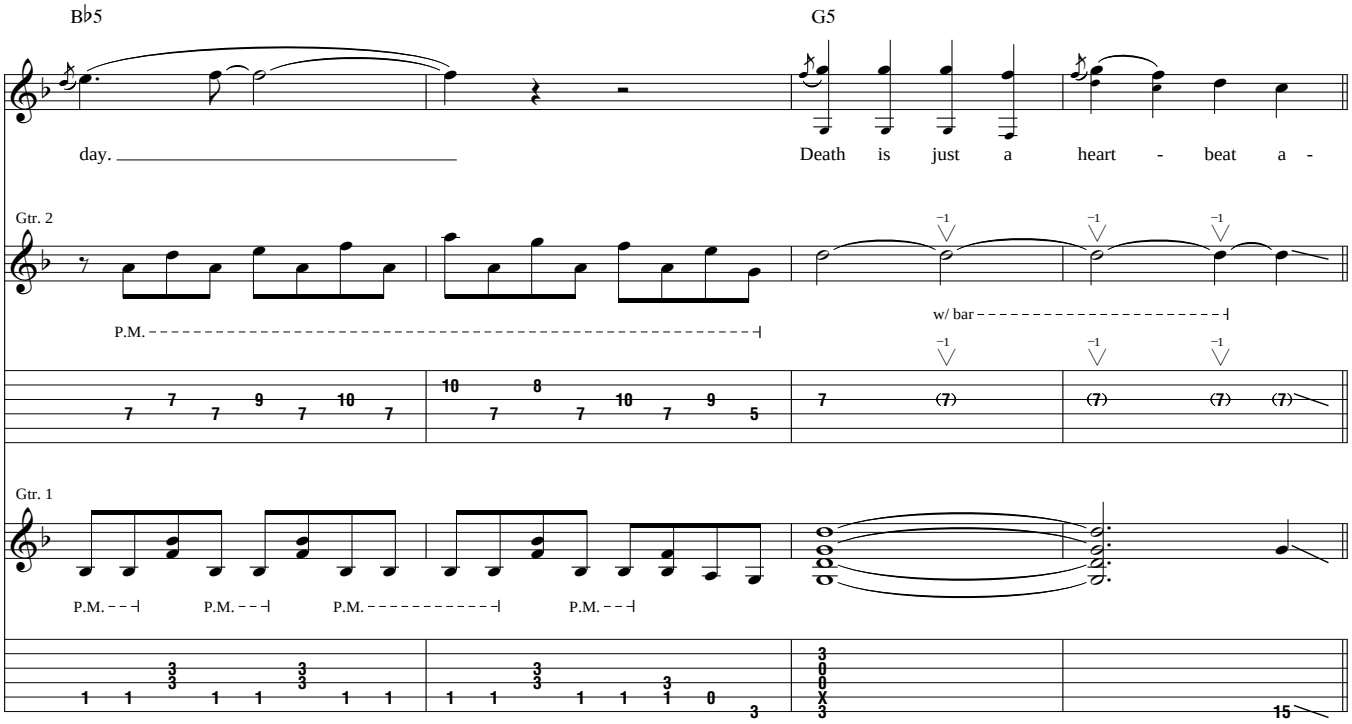
___ it makes no dif - 'rence if you're black or if you're _ white. _

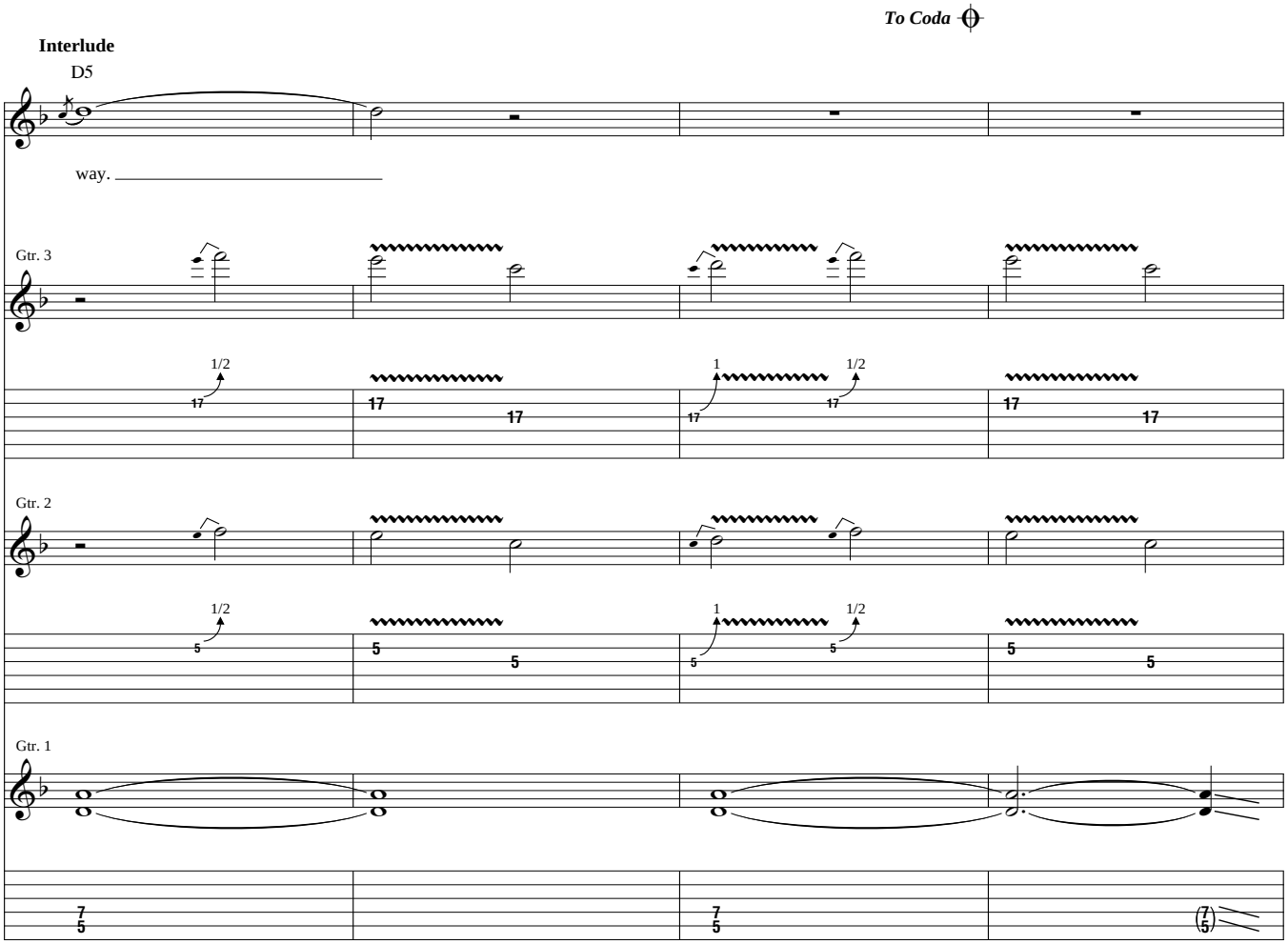
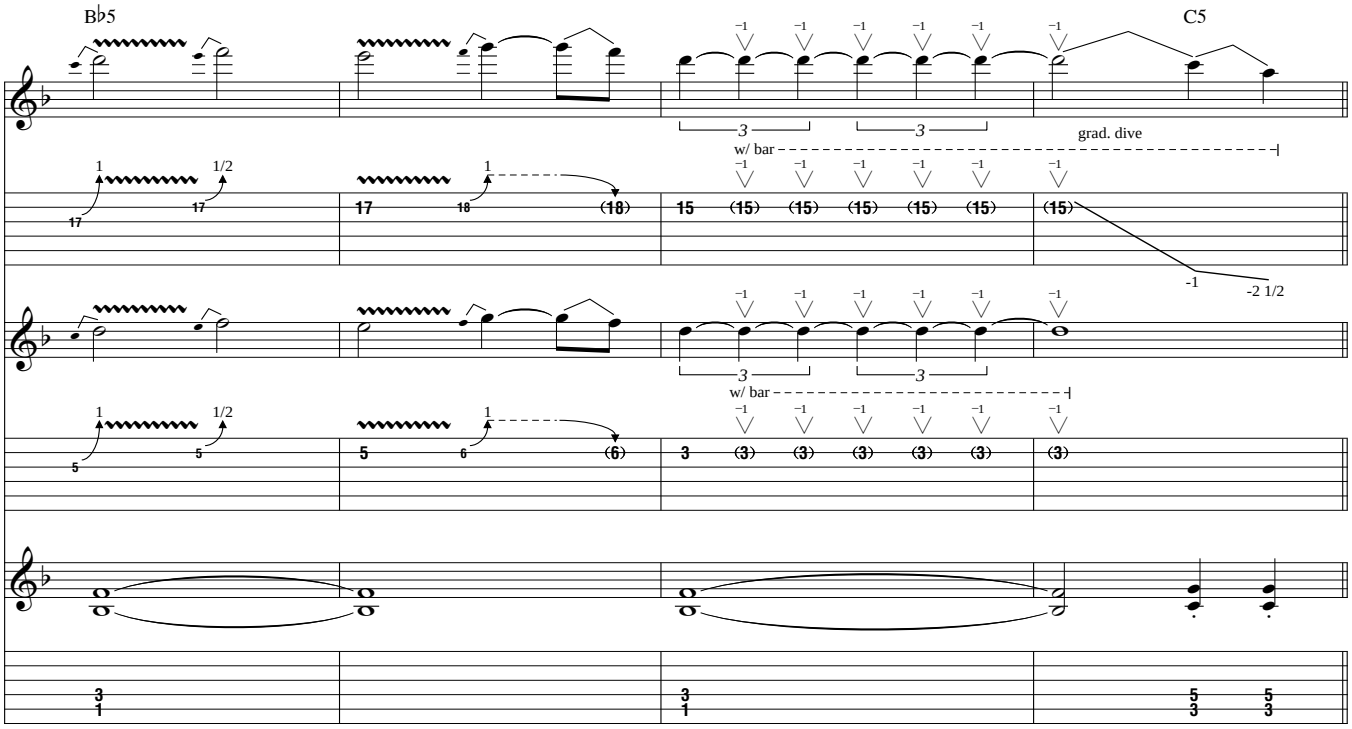
C5 G5

___ *Gary Moore:* All men are e - qual till the vic - to - ry ___ is won, _____

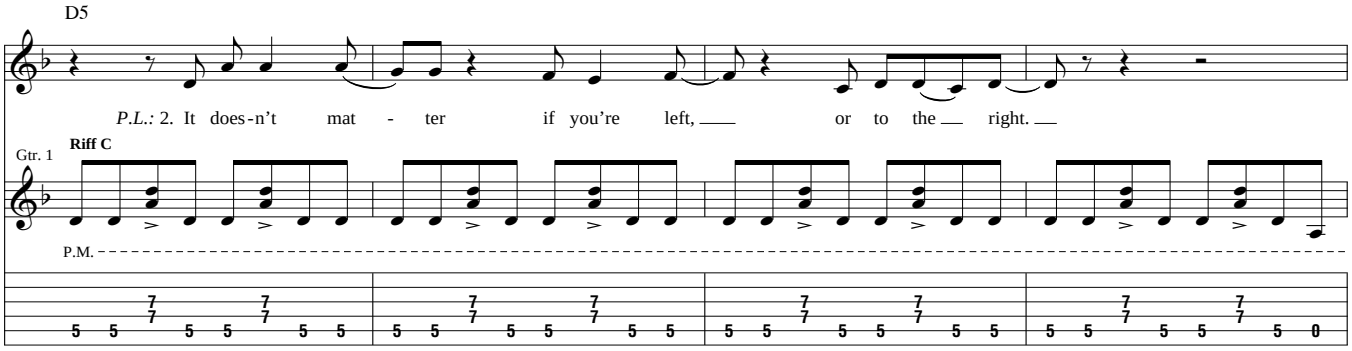
Gtr. 1

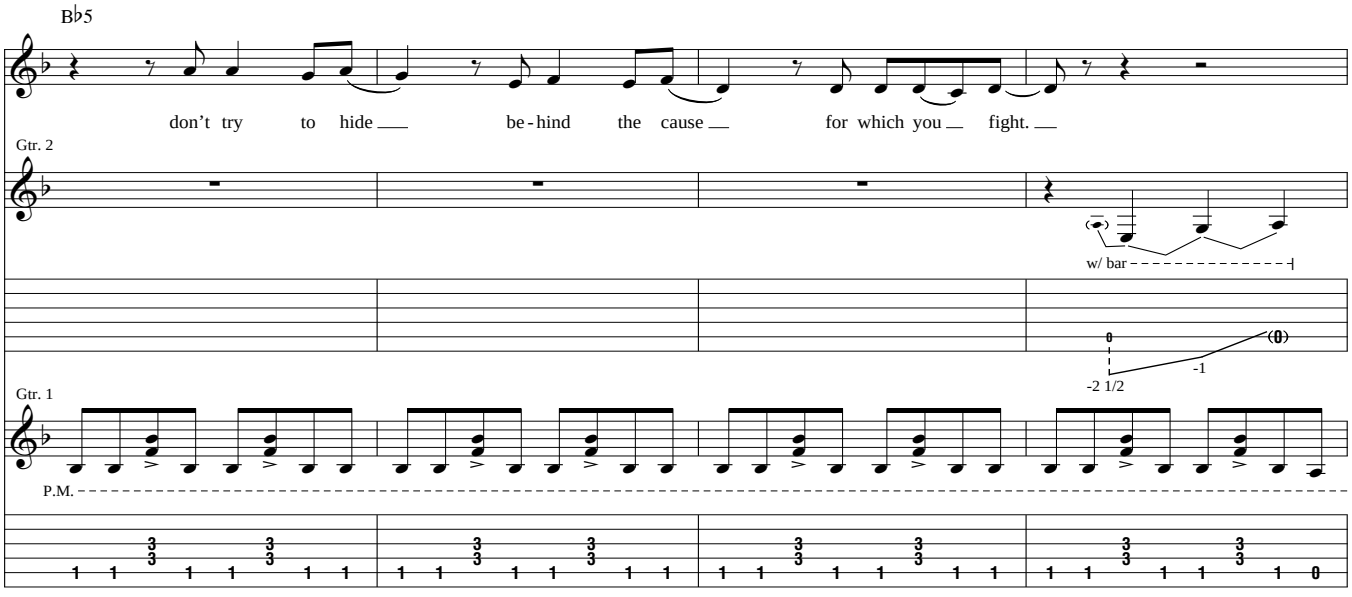
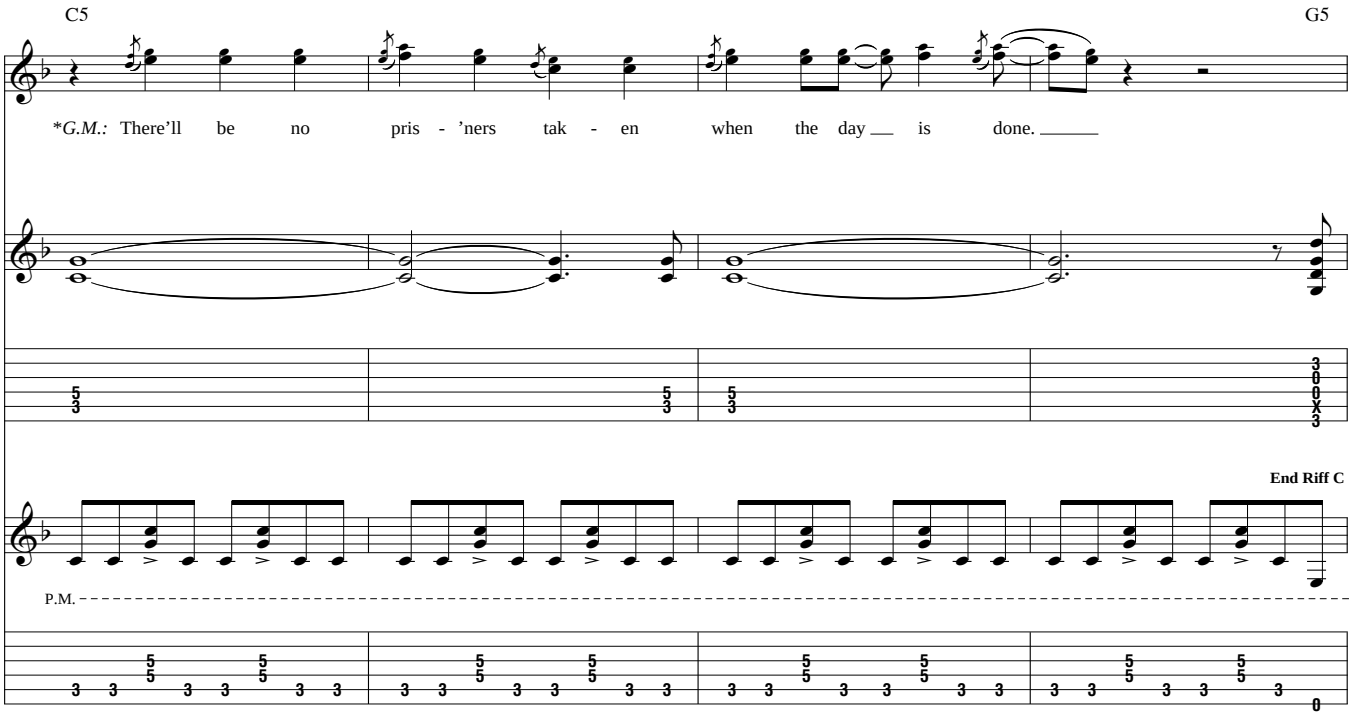
steady gliss.

A5
no col - or or re - li - gion ev - er stopped the bul - let from a
𝄋 Chorus
Gtr. 2: w/ Riff A (2 times)
D5 F5 B♭5 C5 D5 F5 B♭5
gun. ...in the fields the fight - ing has be - gun. ...on the
(Out in the fields... Out on the
Riff A
End Riff A
Gtr. 2
P.M.
Riff B
Gtr. 1
*Gary Moore: lead vocal
Phil Lynott: harmony vocal
C5 D5 F5 B♭5 C5
streets they're fall - ing one by one. ...from the skies, a thou - sand more will die each
streets... Out from the skies...)
End Riff B
Gtr. 1

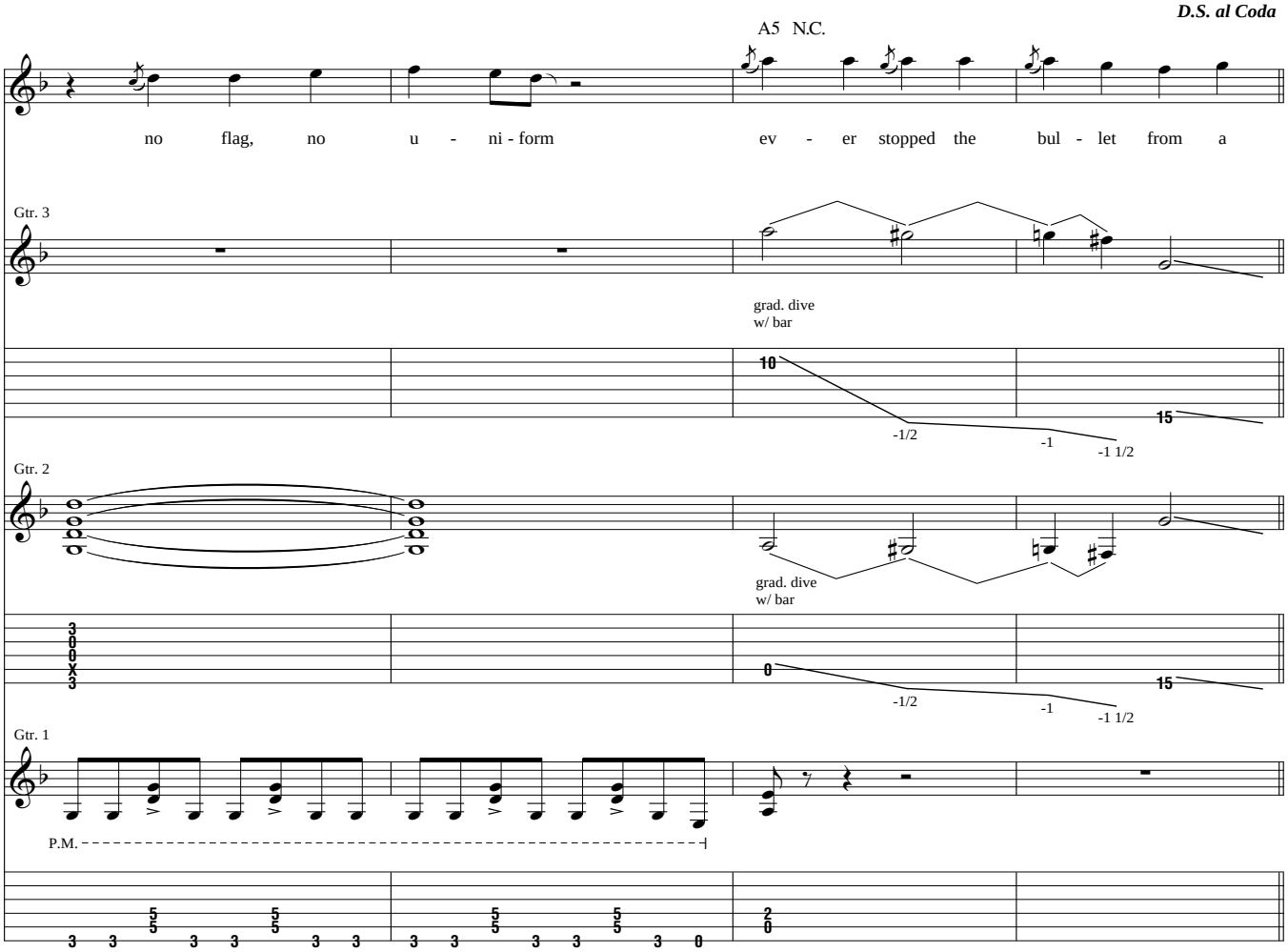
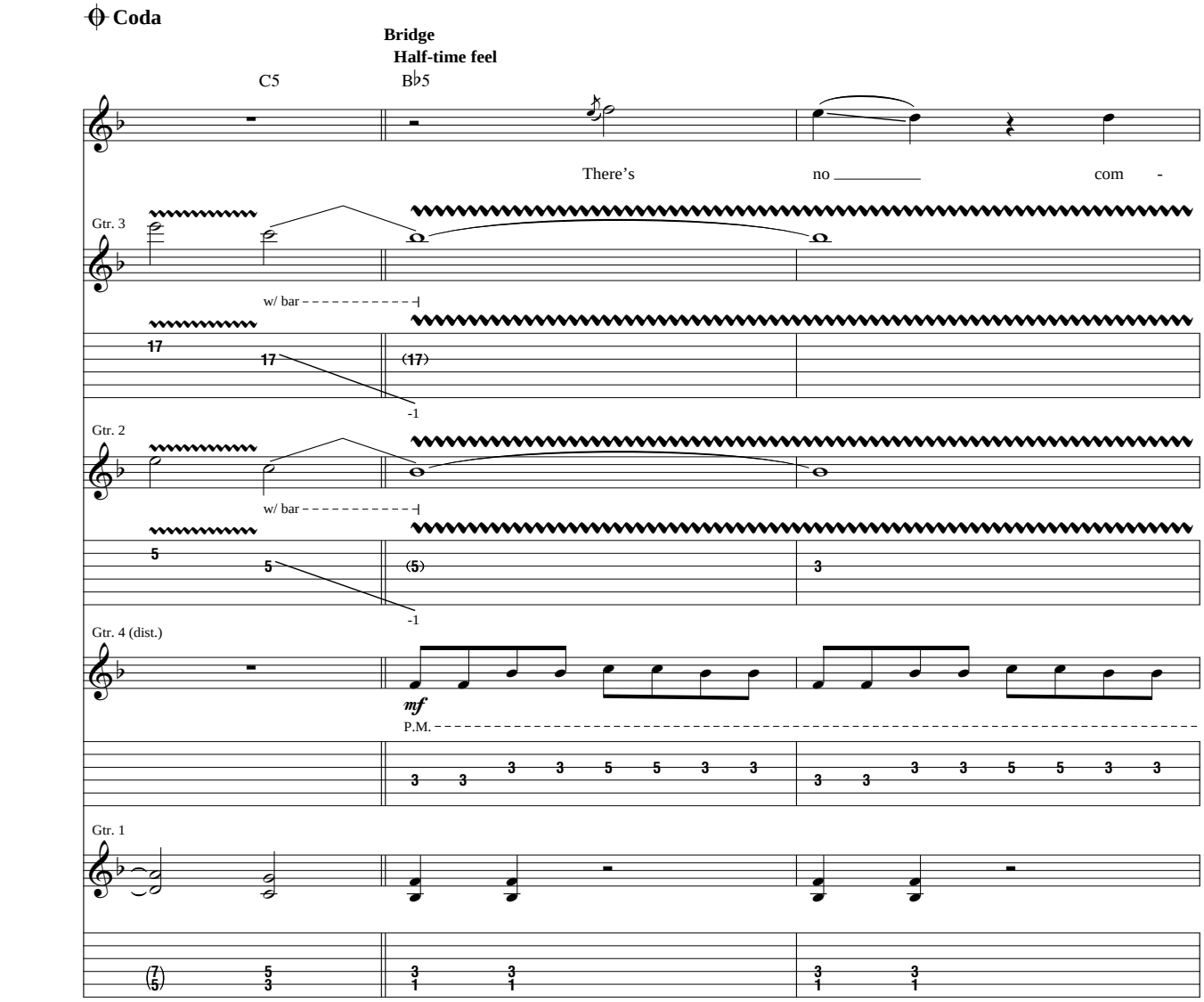

B♭5
G5
day.
Death is just a heart - beat a -
Gtr. 2
P.M.
w/ bar
Gtr. 1
P.M.
P.M.
P.M.
P.M.

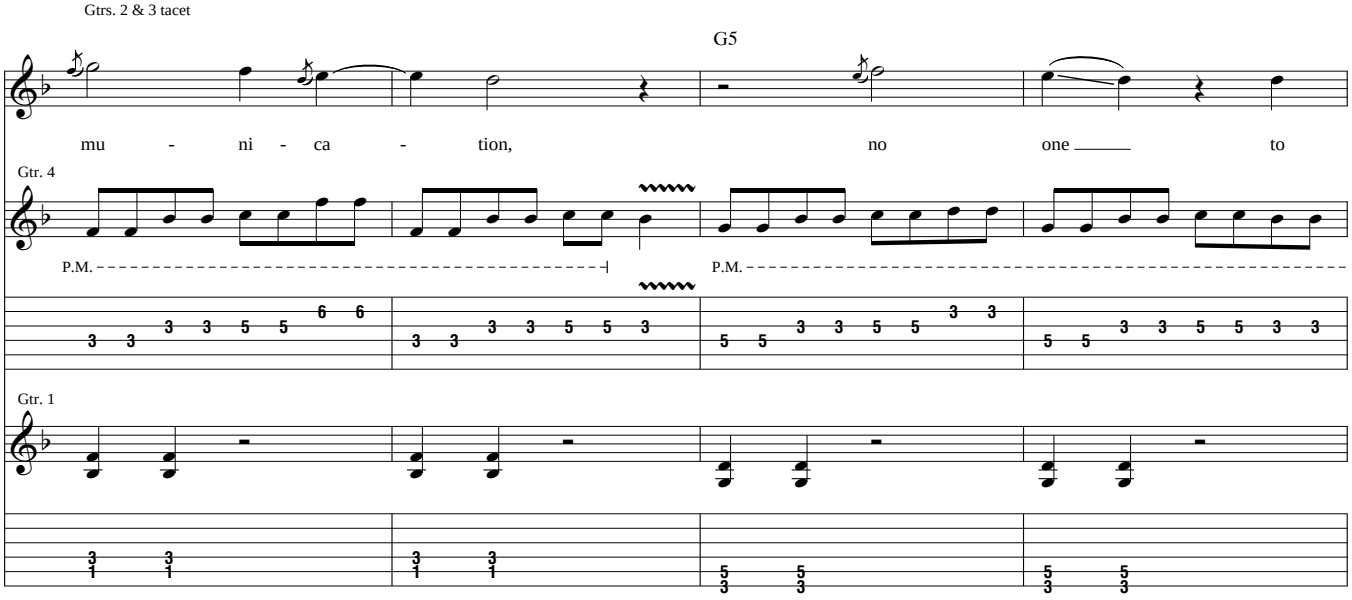

To Coda
Interlude
D5
way.
Gtr. 3
1/2
1
1/2
Gtr. 2
1/2
1
1/2
Gtr. 1

Verse

Gtrs. 2 & 3 tacet





*G.M.: lead vocal
P.L.: harmony vocal


Coda
Bridge
Half-time feel
C5
B♭5
There's no com -
Gtr. 3
w/ bar
Gtr. 2
w/ bar
Gtr. 4 (dist.)
mf
P.M.
Gtr. 1


Gtrs. 2 & 3 tacet
G5
mu - ni - ca - tion, no one to
Gtr. 4
P.M.
P.M.
Gtr. 1

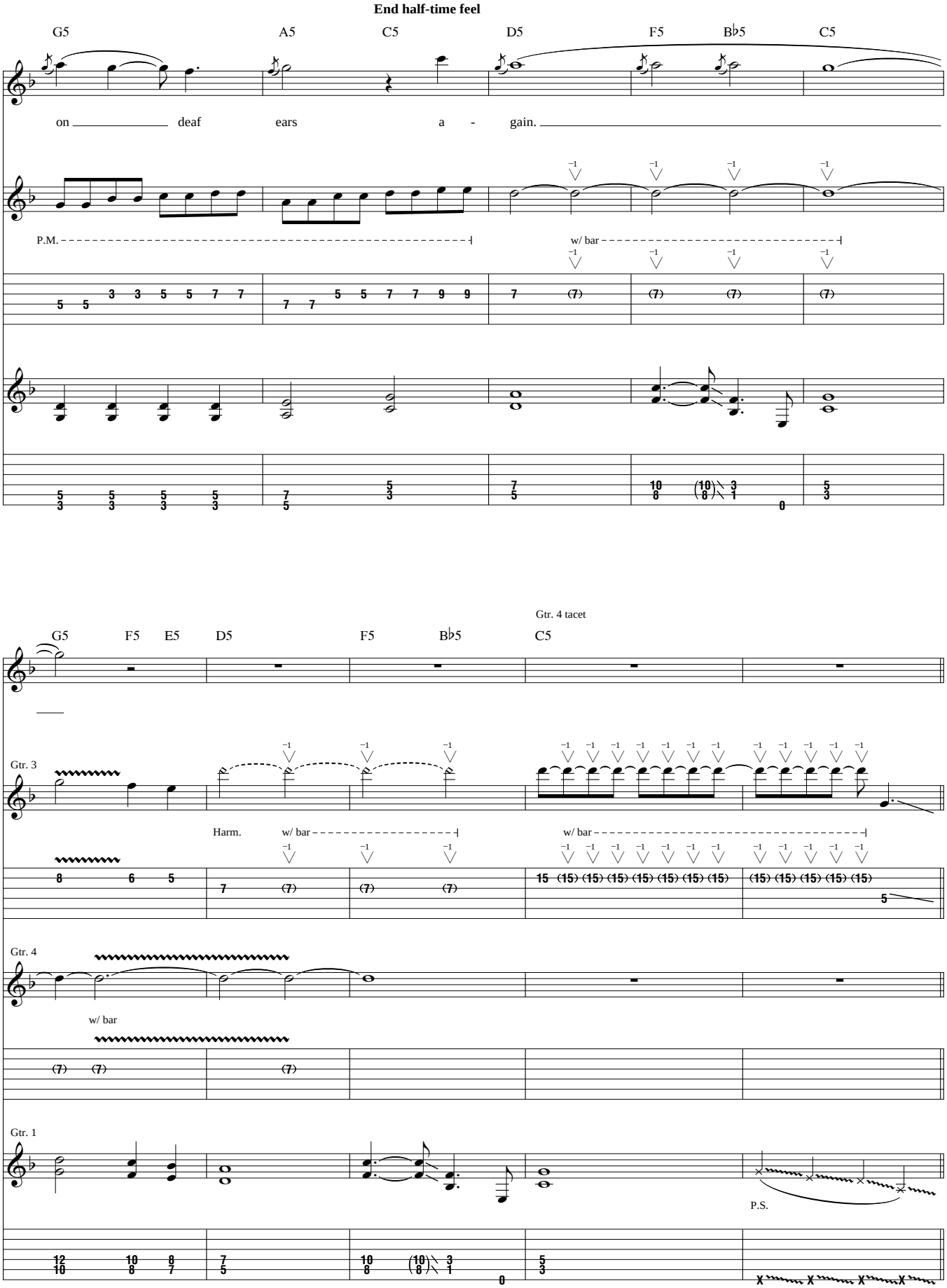
A5

take the blame. The cries of

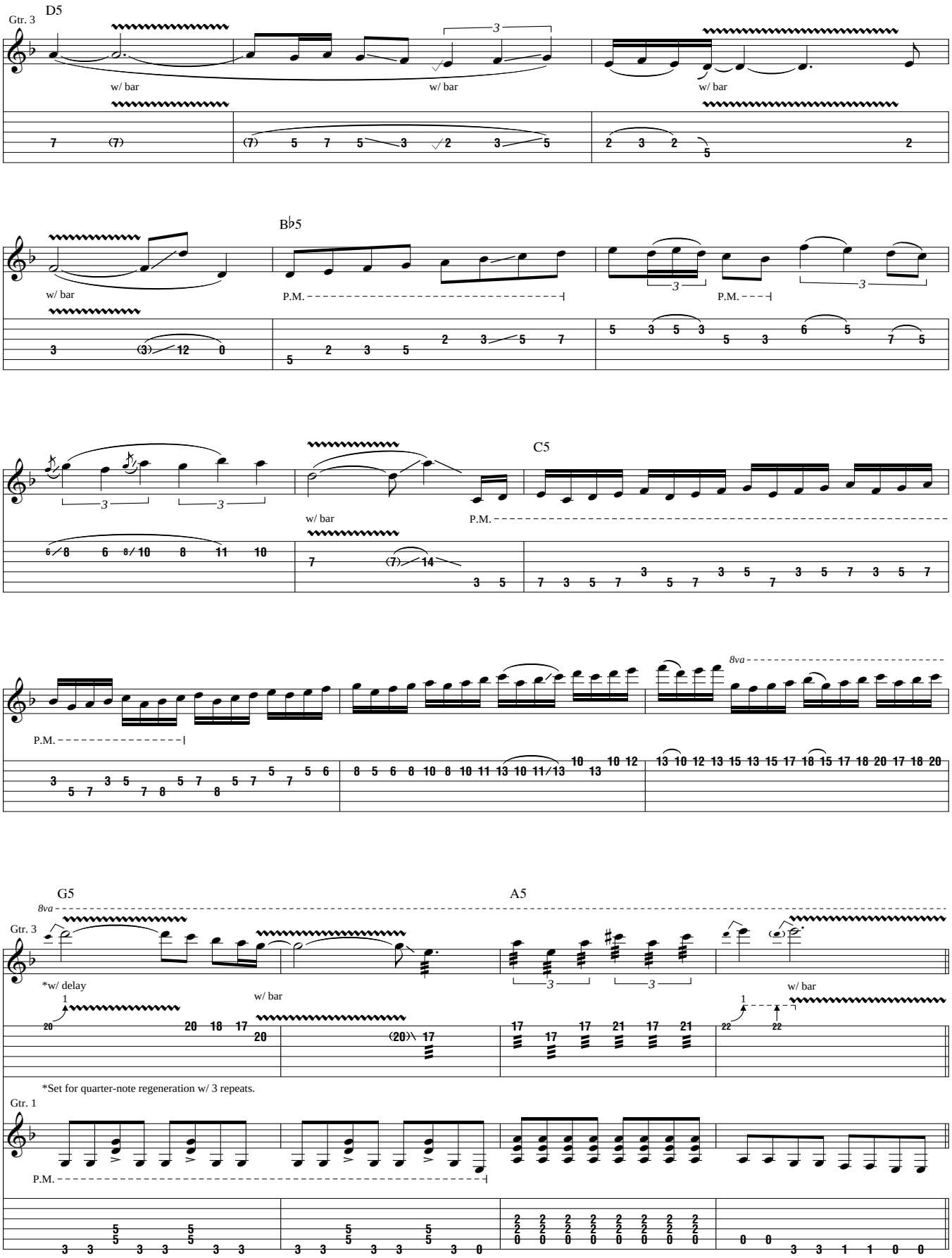
P.M. P.M.

C5

ev - 'ry na - tion have fall - en

P.M. P.M.

End half-time feel
G5
A5
C5
D5
F5
B♭5
C5
on deaf ears a - gain.
P.M.
w/ bar
Gtr. 4 tacet
G5
F5
E5
D5
F5
B♭5
C5
Gtr. 3
Harm.
w/ bar
w/ bar
Gtr. 4
w/ bar
Gtr. 1
P.S.

Guitar Solo

Gtr. 1: w/ Riff C

Chorus

Gtrs. 1 & 3 tacet

D5 F5 B♭5 C5

Whispered: (Out...

(...in the fields...

8va

delay off.

22

7
5

D5 F5 B♭5 C5

3

P.L.: Spoken: They are fall - ing one by one.

*w/ echo

Out...

...in the fields.

*Set for dotted eighth-note regeneration w/ 2 repeats.

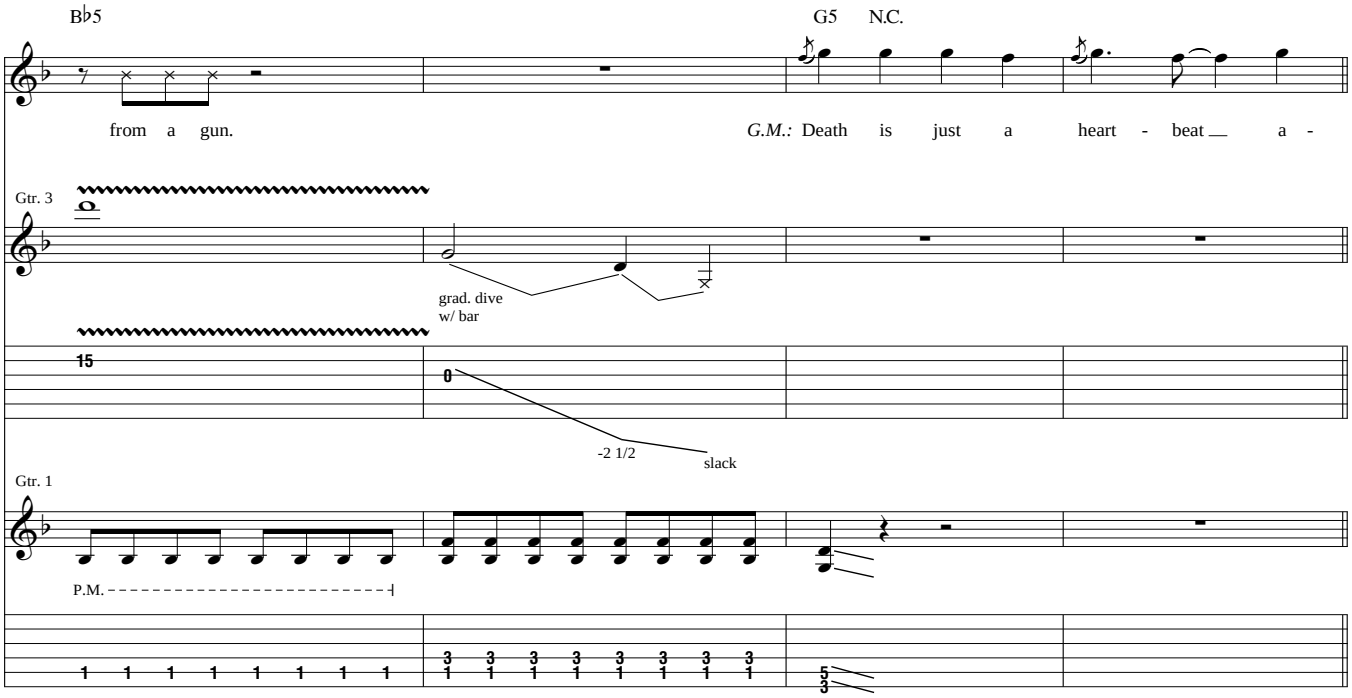
D5 F5 B♭5 C5

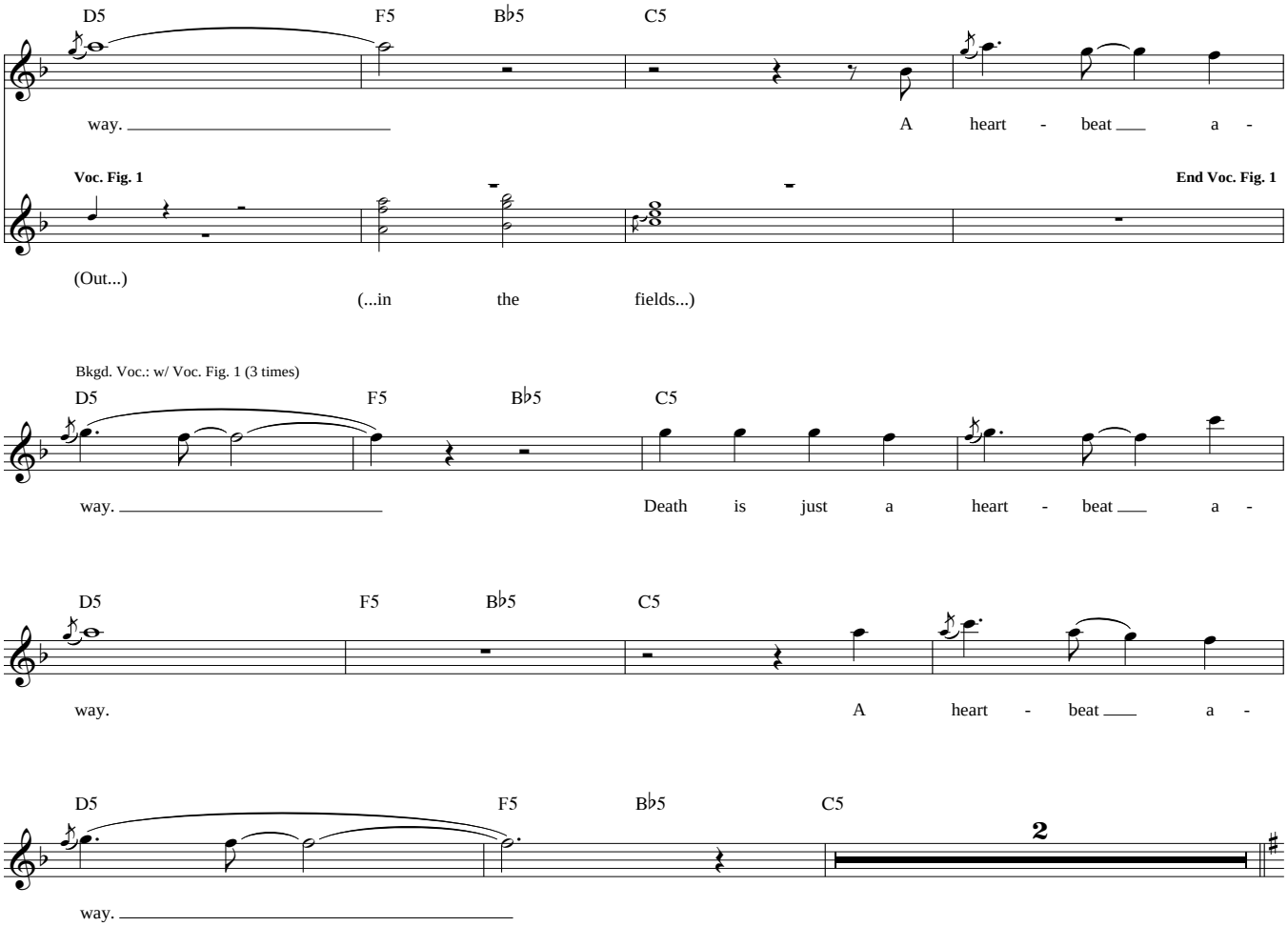
No flag has ev - er stopped a bul - let

Out...)

...in the fields...)

Gtr. 3

6 8/10 11 11/13 15 17 18 1

Chorus

Gtr. 1: w/ Riff B (2 times)
Gtr. 2: w/ Riff A (4 times)
Gtr. 3 tacet

Chorus

E5 G5 C5 D5

...the fight - ing has be - gun.

(...In the fields...

Gtr. 2 **Riff D1** **End Riff D1**

P.M.

Gtr. 1 **Riff D** **End Riff D**

Gtrs. 1 & 2: w/ Riffs D & D1 (2 times)

E5 G5 C5 D5

...they're fall - ing one by

(Out...

...on the streets...

E5 G5 C5 D5

one.

...a thou - sand more will die each

Out...)

...from the skies...)

C5 A5 E5 N.C.

day.

(Out!)

Gtr. 2

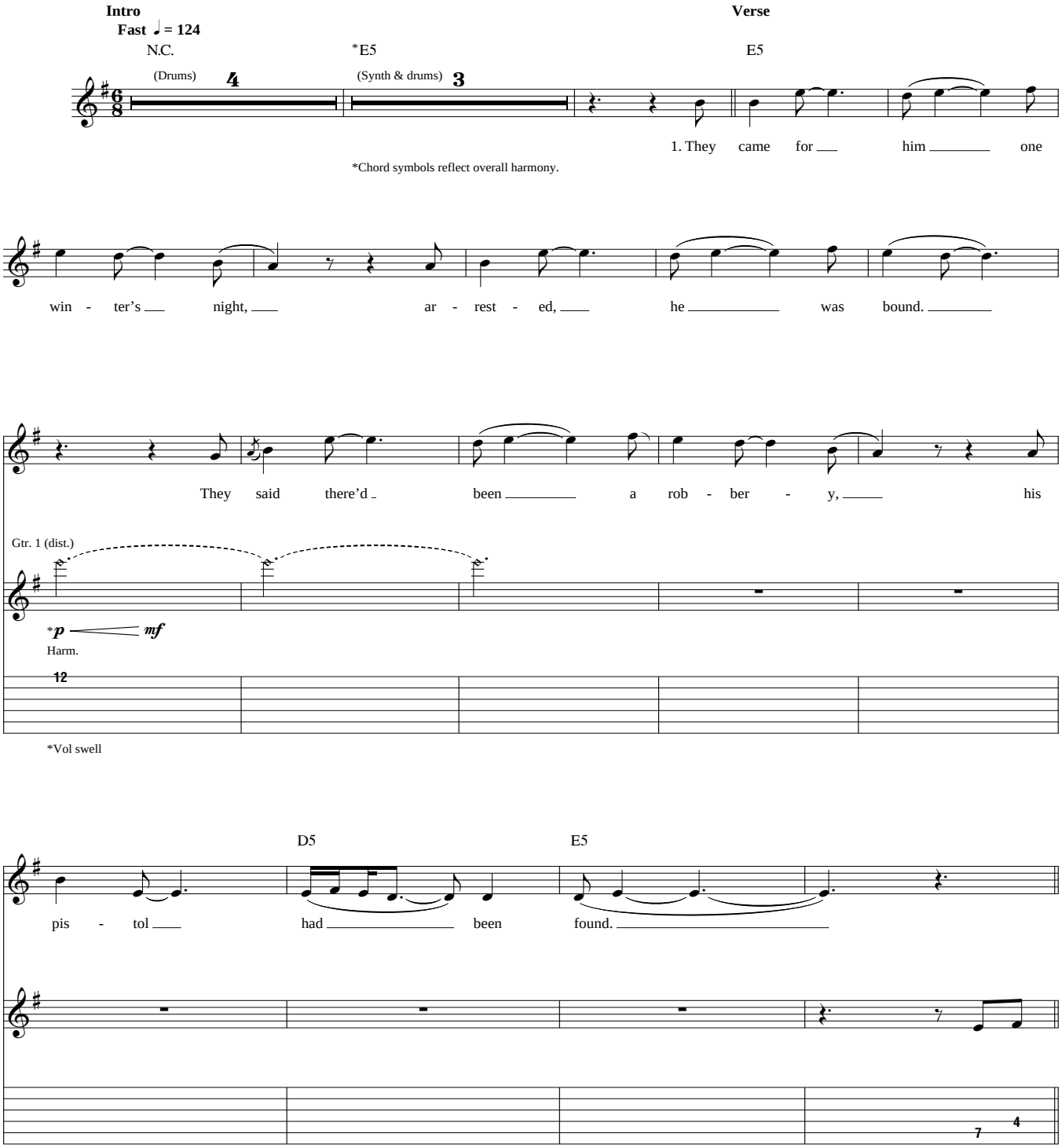
P.M.

Gtr. 1

P.M.

from Gary Moore - *Wild Frontier*

Over the Hills and Far Away

Words and Music by Gary Moore

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Interlude

N.C. (Em) (D)

(Em) (Am) (D)

2. They

Verse

Gtr. 1 tacet

E5 G5

marched him to the sta - tion house, he

Riff A

Gtr. 2 (dist.)

mf

slight P.M.

E5 D5

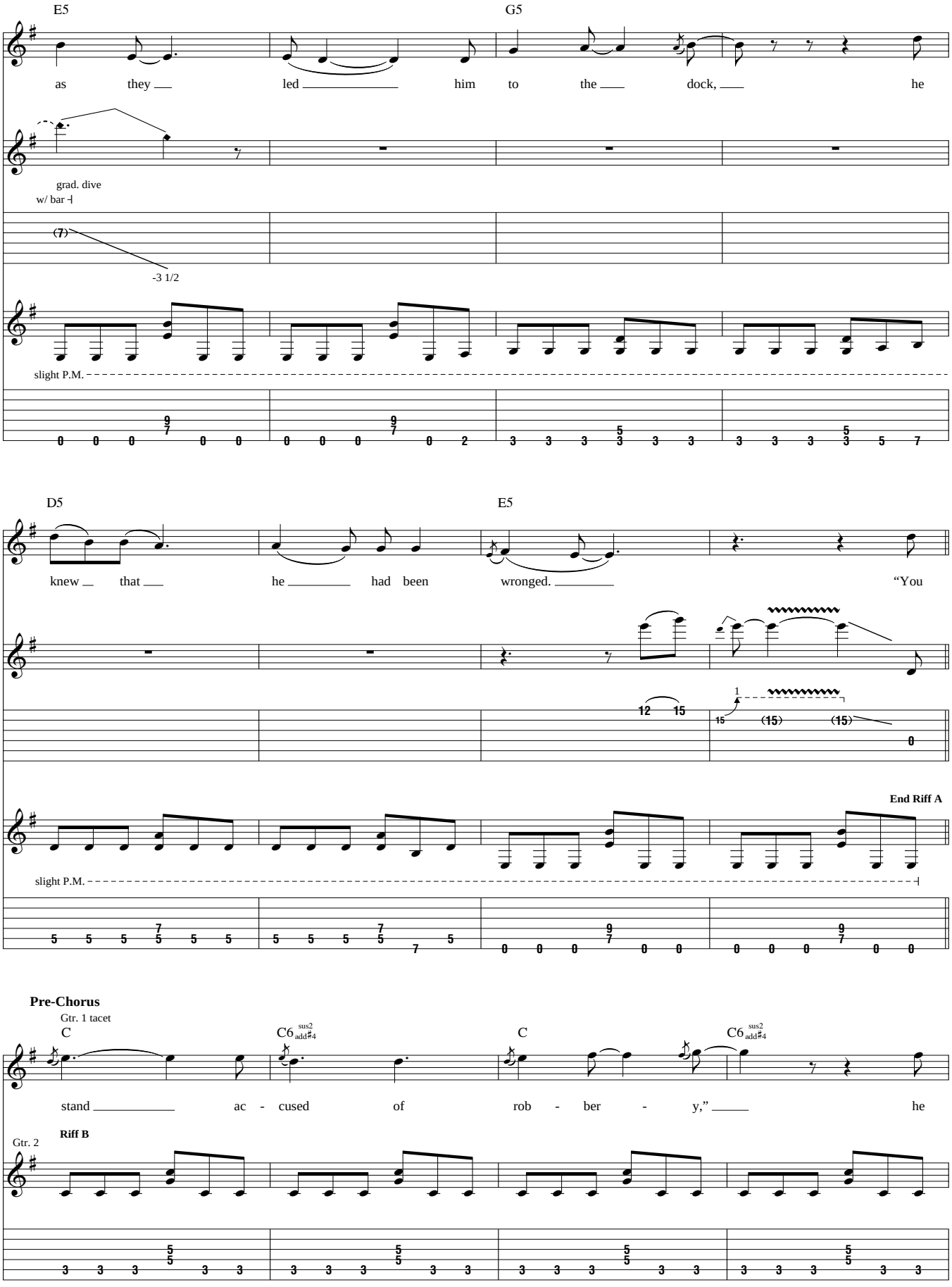
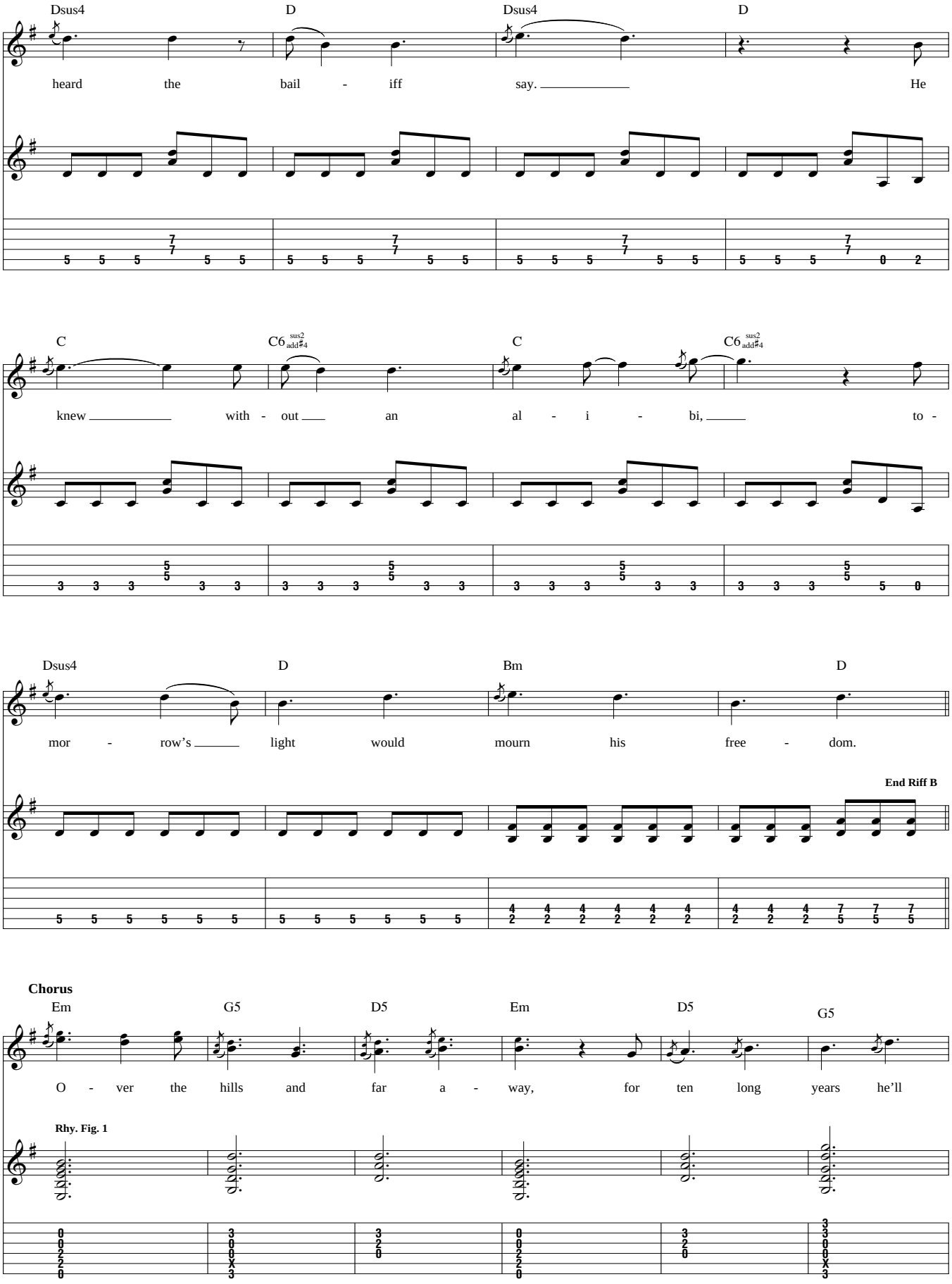
wait - ed till the dawn, and

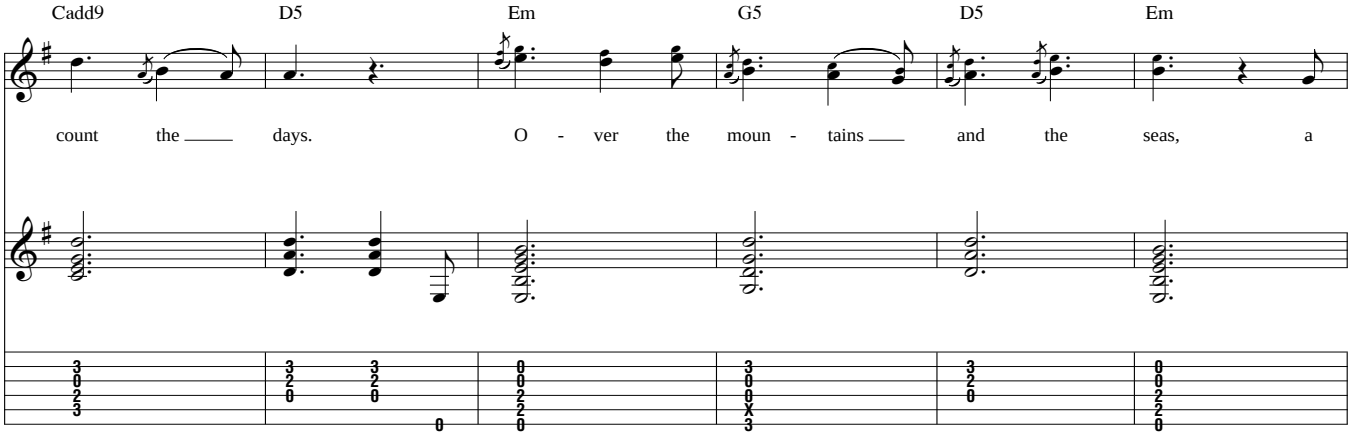
Gtr. 1

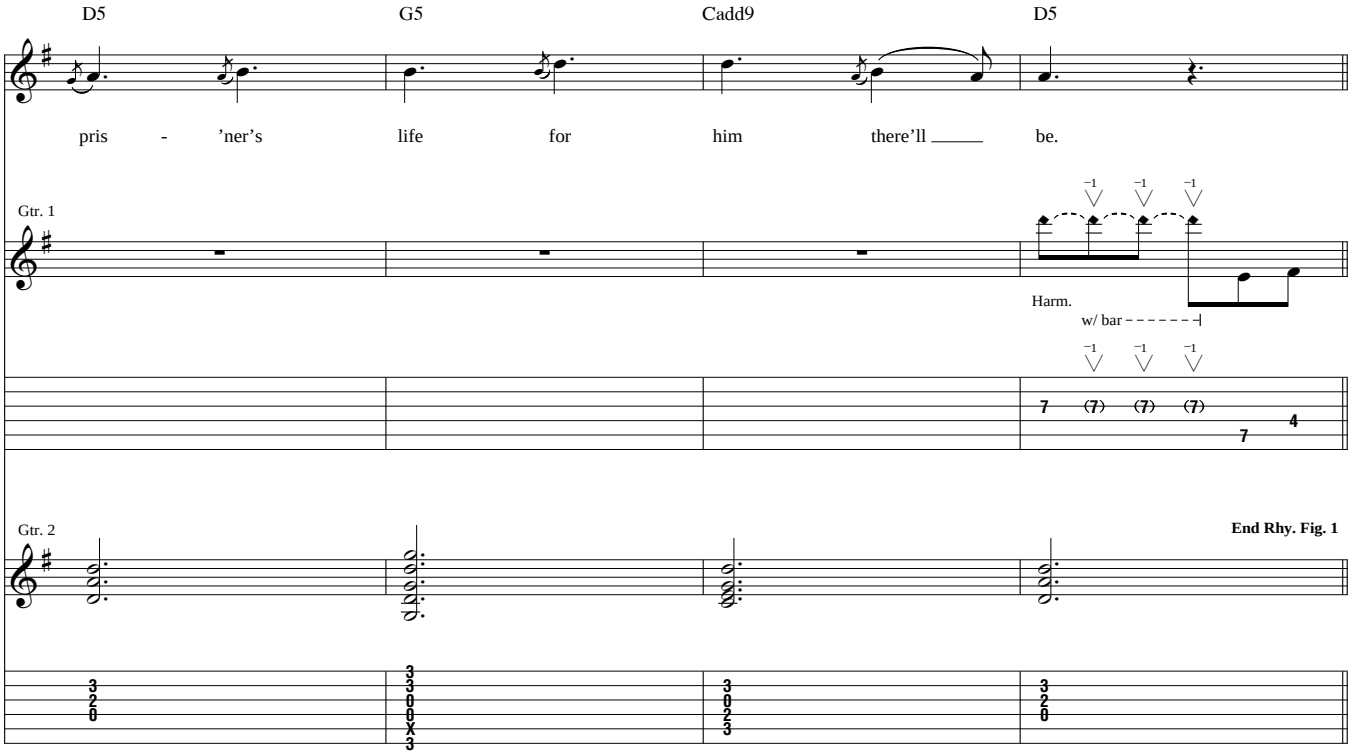
Harm.

w/ bar

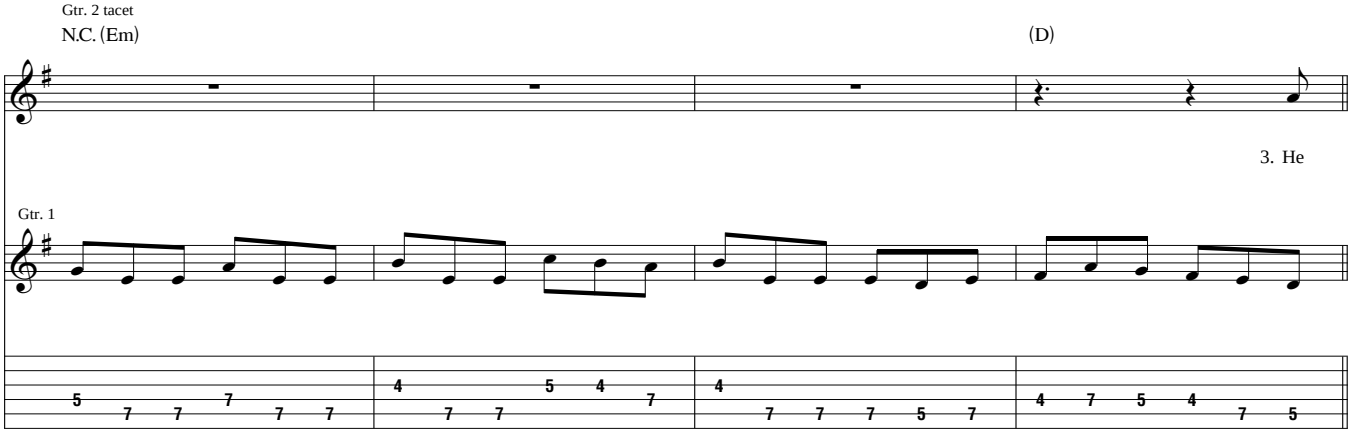
Gtr. 2

slight P.M.

E5
G5
as they led him to the dock, he
grad. dive
w/ bar
(7)
-3 1/2
slight P.M.
D5
E5
knew that he had been wronged. "You
End Riff A
slight P.M.
Pre-Chorus
Gtr. 1 tacet
C
C6sus2add4
C
C6sus2add4
stand ac - cused of rob - ber - y," he
Riff B
Gtr. 2

Dsus4
D
Dsus4
D
heard the bail - iff say. He
C
C6 sus2 add♯4
C
C6 sus2 add♯4
knew with - out an al - i - bi, to -
Dsus4
D
Bm
D
mor - row's light would mourn his free - dom.
End Riff B
Chorus
Em
G5
D5
Em
D5
G5
O - ver the hills and far a - way, for ten long years he'll
Rhy. Fig. 1

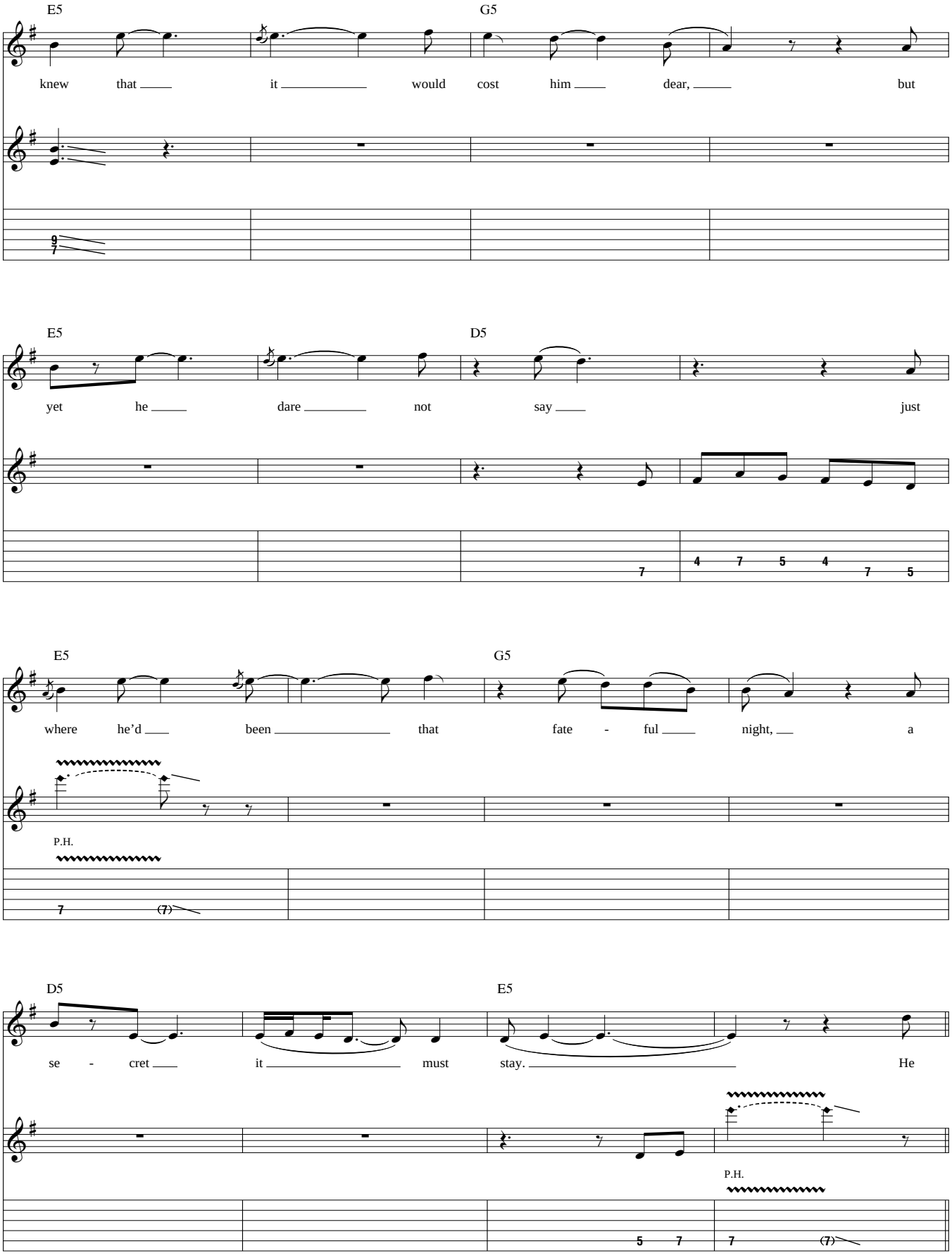

Cadd9
D5
Em
G5
D5
Em
count the ____ days.
O - ver the moun - tains ____ and the seas, a


D5
G5
Cadd9
D5
pris - 'ner's life for him there'll ____ be.
Gtr. 1
Harm.
w/ bar
Gtr. 2
End Rhy. Fig. 1

Interlude


Gtr. 2 tacet
N.C. (Em)
(D)
3. He
Gtr. 1

Verse

Gtr. 2: w/ Riff A

Pre-Chorus

Gtr. 1 tacet

Gtr. 2: w/ Riff B (1st 14 meas.)

C C6 sus2 add♯4 C C6 sus2 add♯4

had to fight back tears of rage, his

Gtr. 3 (dist.)

mf

Dsus4 D Dsus4 D C C6 sus2 add♯4

heart beat like a drum. For with the wife of

Voc. Fig. 1

(Ah,

C C6 sus2 add♯4 Dsus4 D Bm

his best friend, he spent his fi - nal night of free - dom.

End Voc. Fig. 1

ah.)

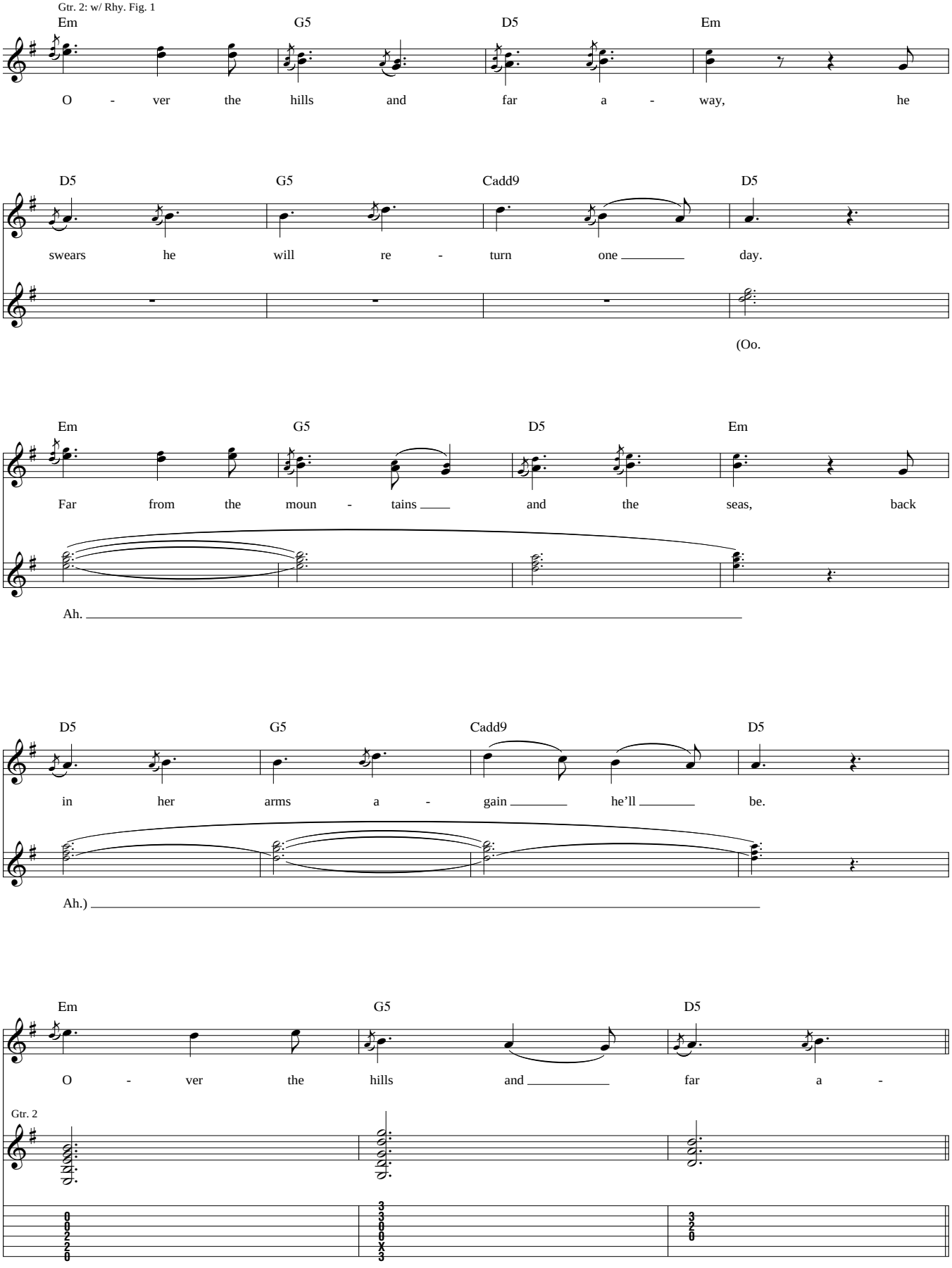
Gtr. 1

Harm.

w/ bar

Gtr. 3

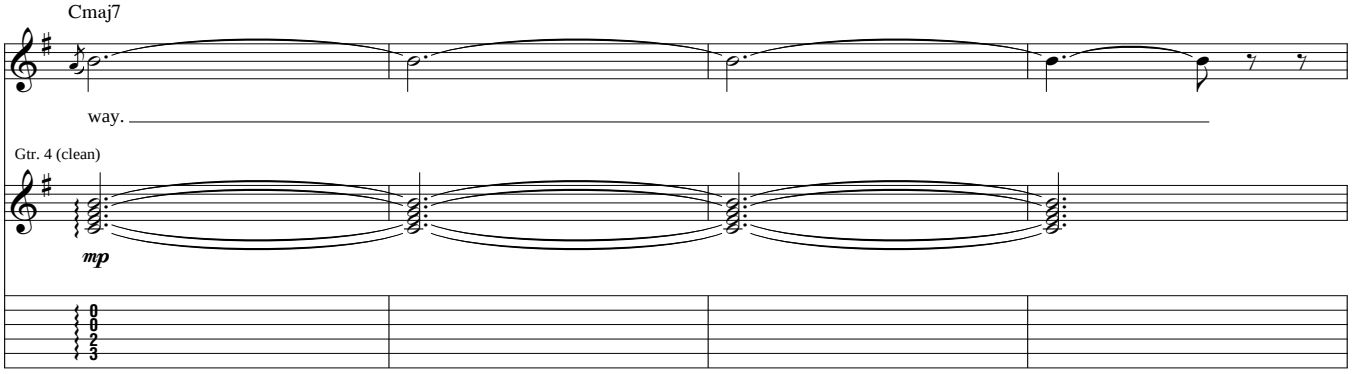
Chorus

Grs. 1 & 3 tacet
Gtr. 2: w/ Rhy. Fig. 1

Em G5 D5 Em
O - ver the hills and far a - way, he
D5 G5 Cadd9 D5
swears he will re - turn one day.
(Oo.
Em G5 D5 Em
Far from the moun - tains and the seas, back
Ah.
D5 G5 Cadd9 D5
in her arms a - gain he'll be.
Ah.)
Em G5 D5
O - ver the hills and far a -
Gtr. 2

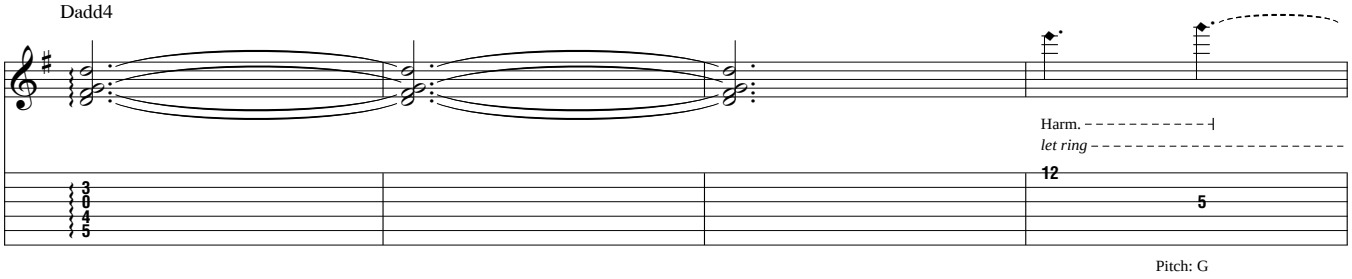
Interlude

Gtr. 2 tacet

Cmaj7

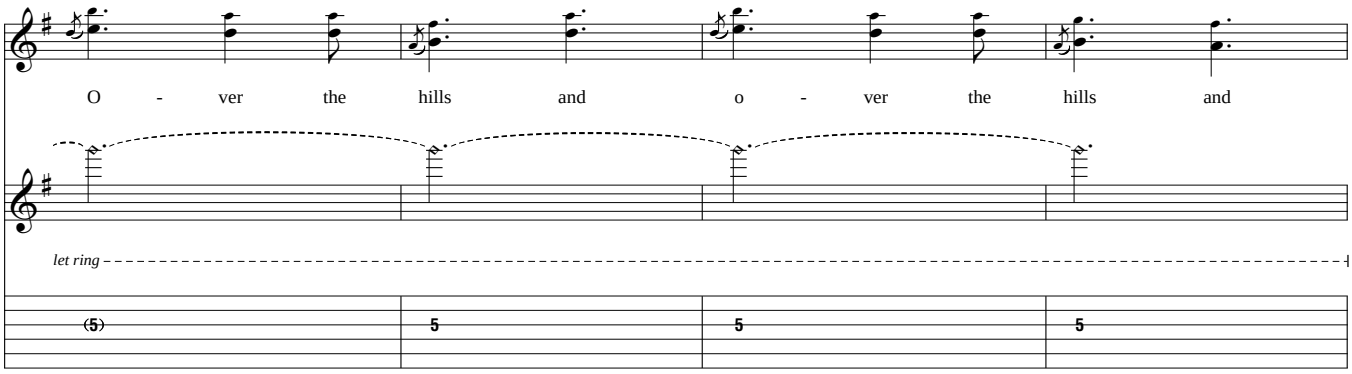


Dadd4



Pitch: G

Cmaj7



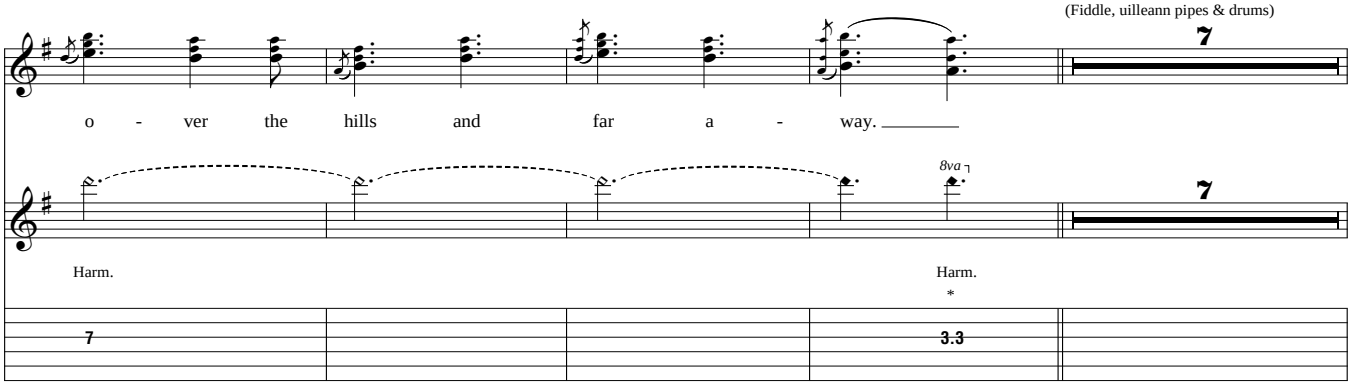
Bridge

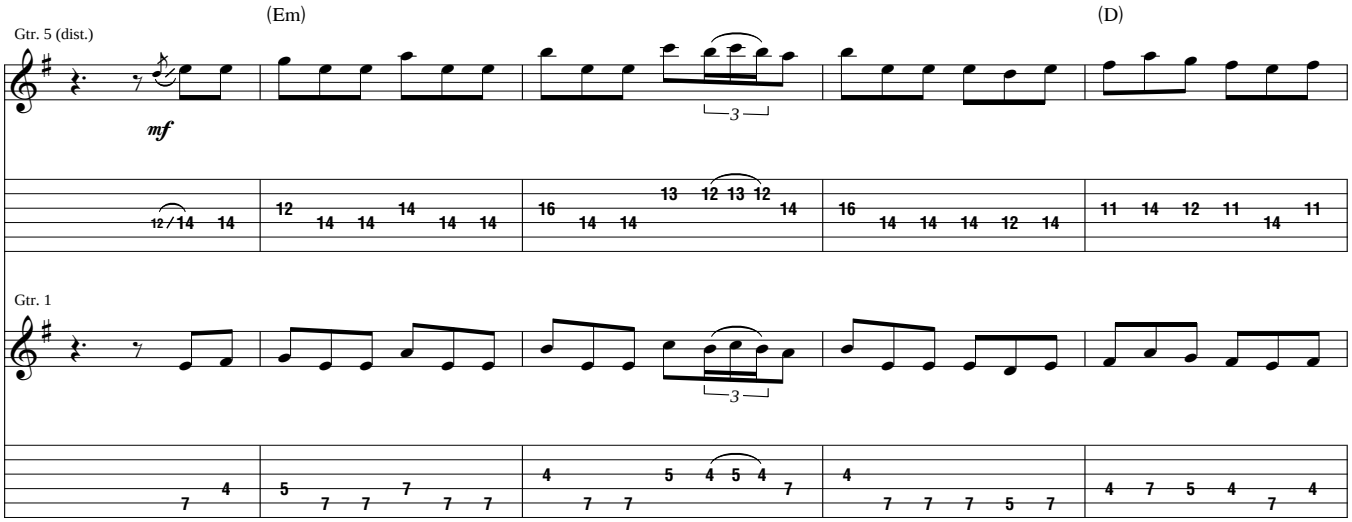
Gtr. 4 tacet

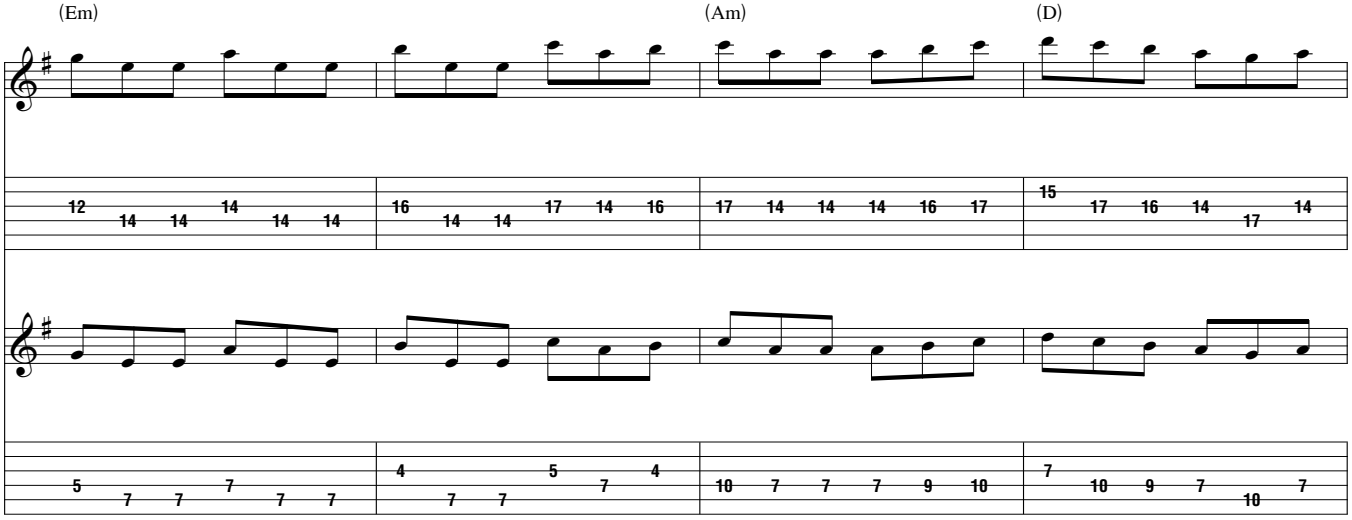
N.C.

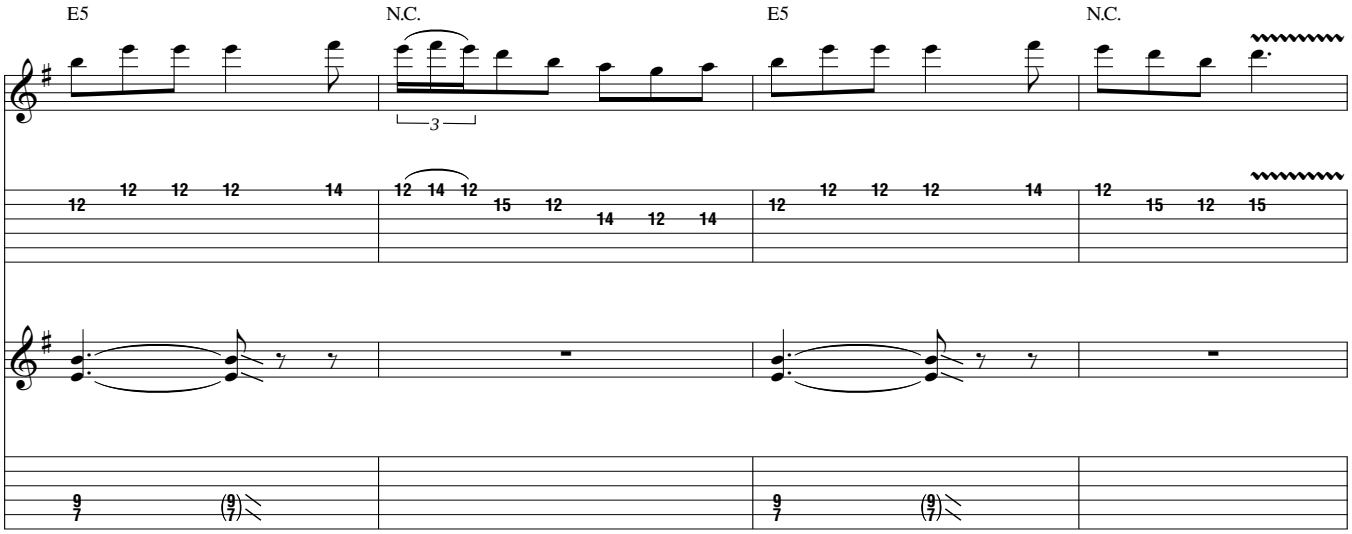
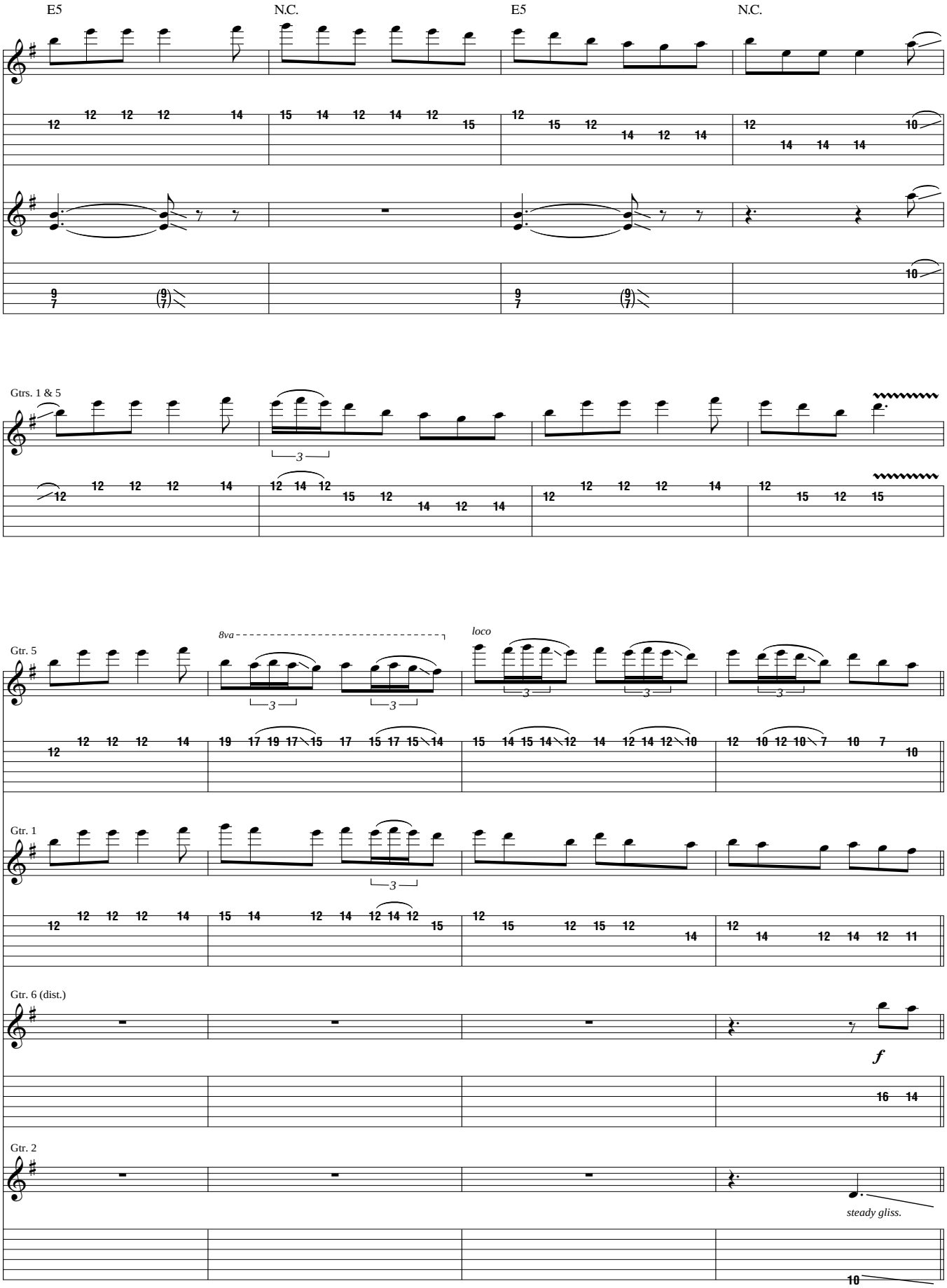
(Fiddle, uilleann pipes & drums)

Dadd4



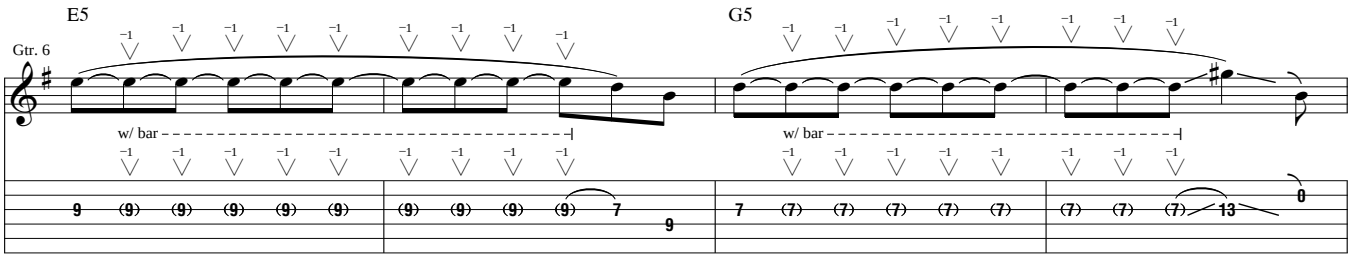
*Harmonic located three-tenths the distance between the 3rd & 4th frets.

(Em)
(D)
Gtr. 5 (dist.)
mf
Gtr. 1

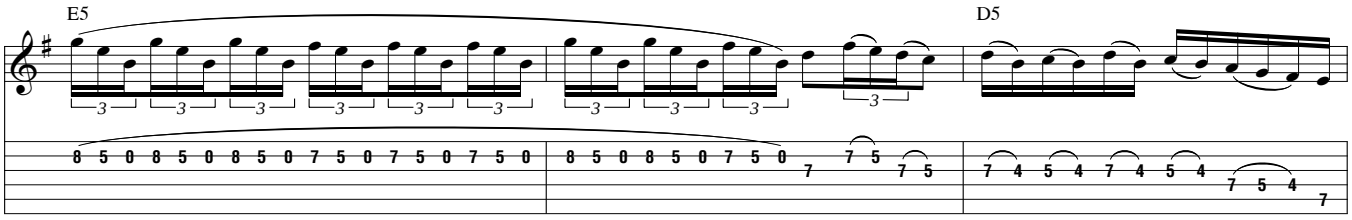

(Em)
(Am)
(D)

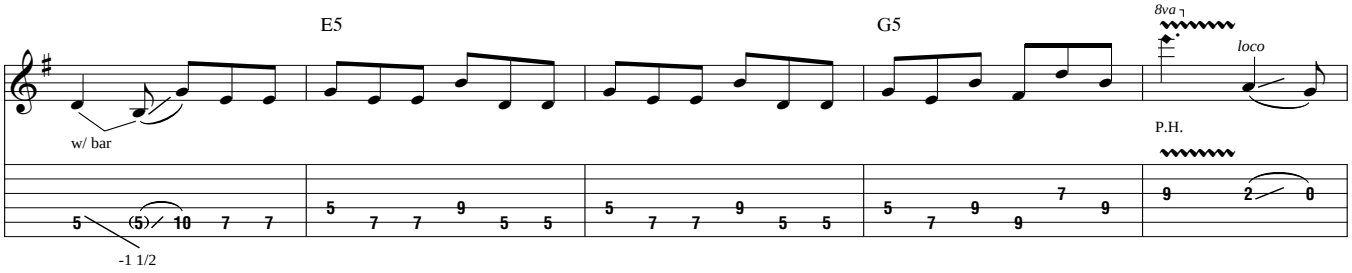

E5
N.C.
E5
N.C.

E5
N.C.
E5
N.C.
Gtrs. 1 & 5
8va
loco
Gtr. 5
Gtr. 1
Gtr. 6 (dist.)
f
Gtr. 2
steady gliss.

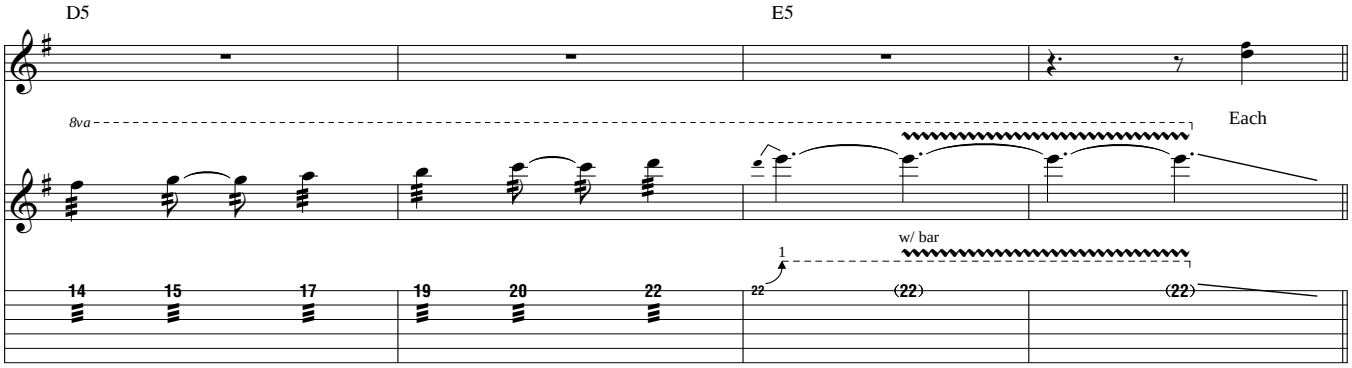
Guitar Solo

Gtrs. 1 & 5 tacet
Gtr. 2: w/ Riff A



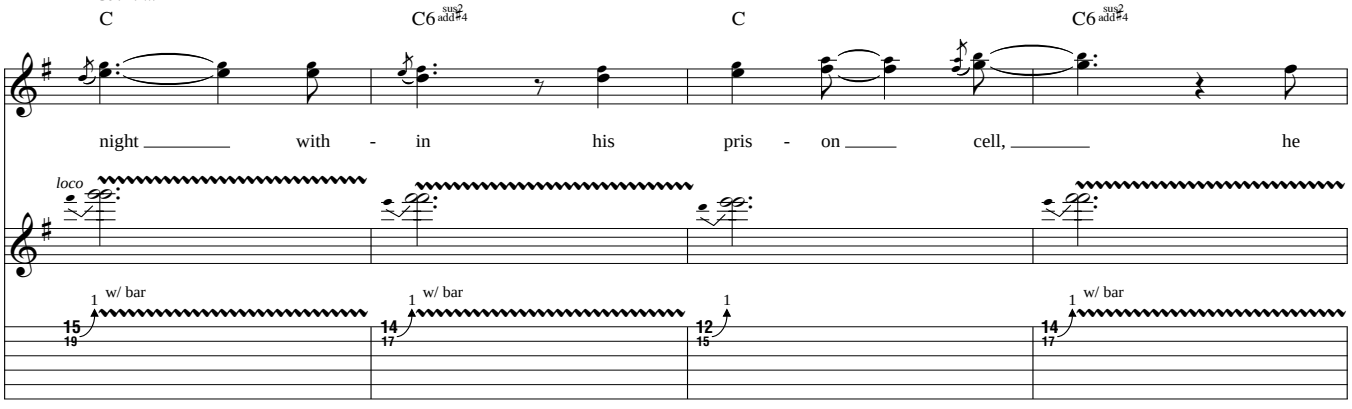


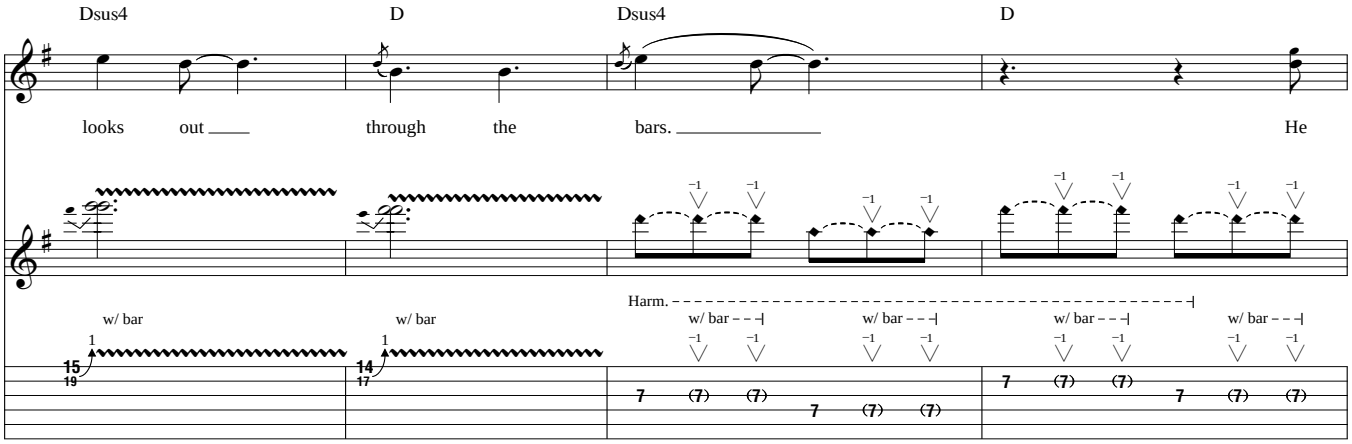


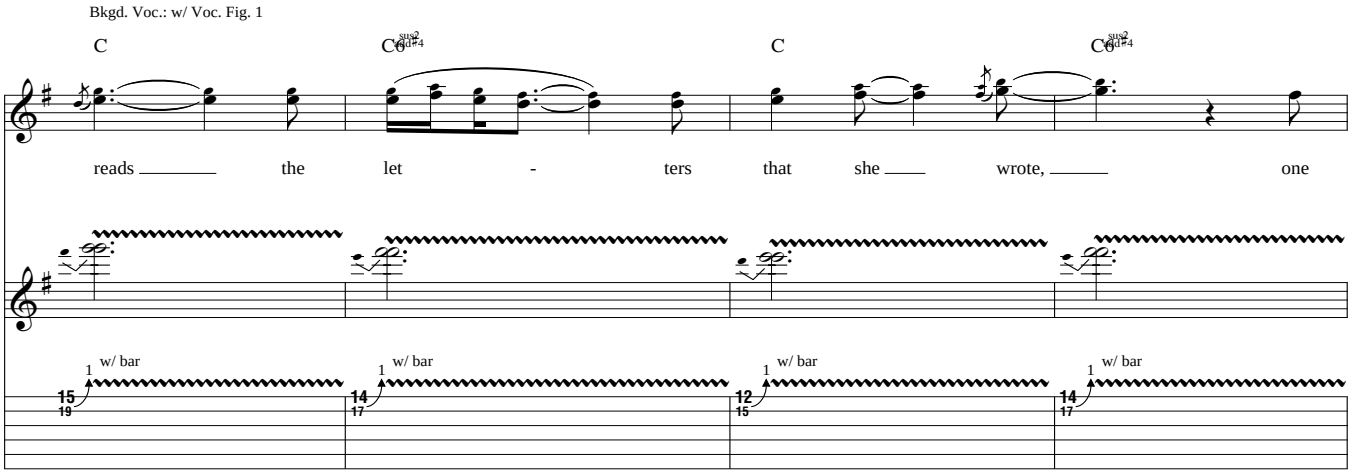


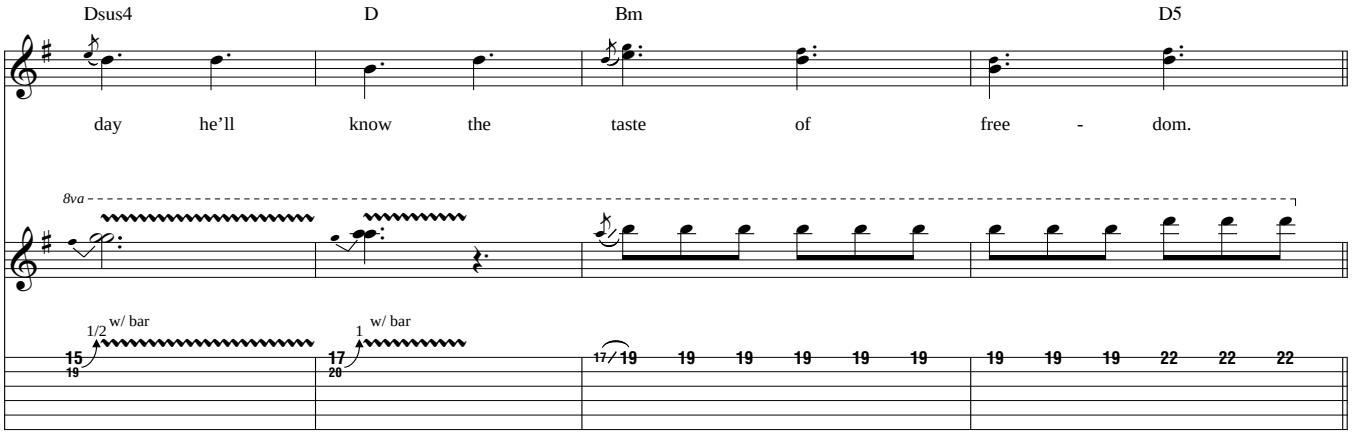
Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Riff B

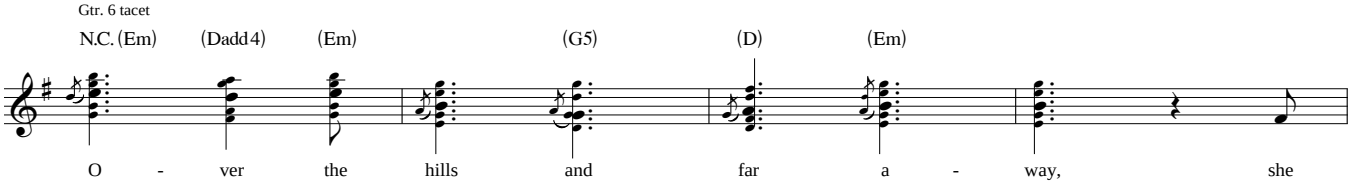


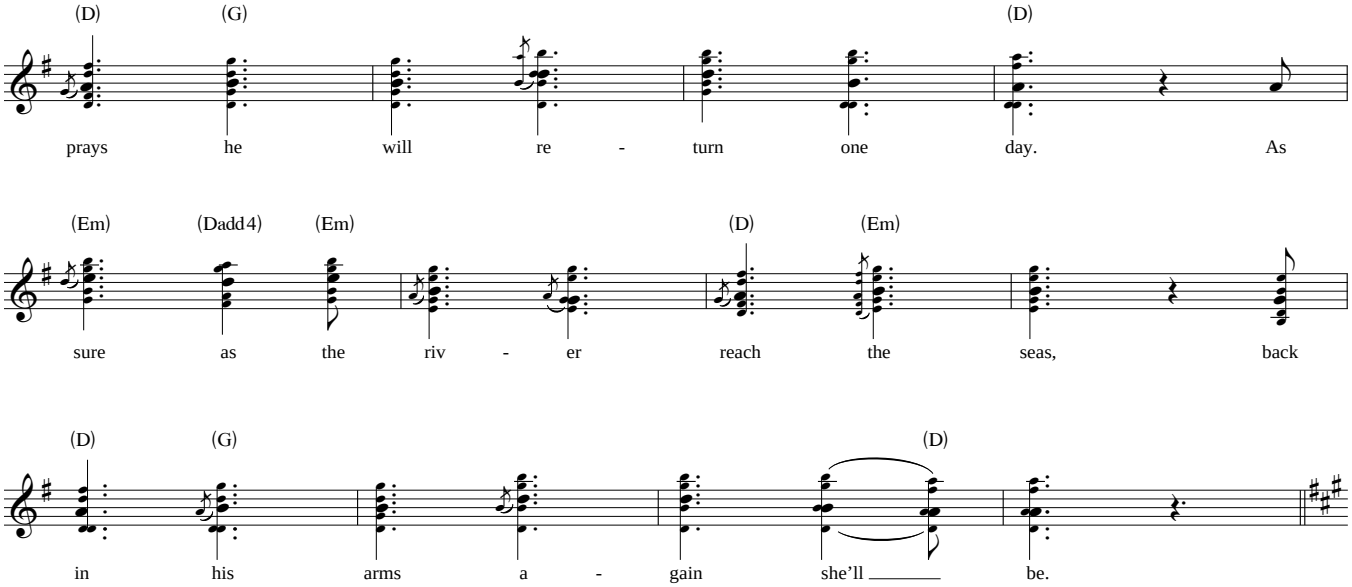

Dsus4
D
Dsus4
D
looks out through the bars. He
Harm.
w/ bar
w/ bar
w/ bar
w/ bar
w/ bar


Bkgd. Voc.: w/ Voc. Fig. 1
C
C
C
reads the let - ters that she wrote, one
w/ bar
w/ bar
w/ bar
w/ bar

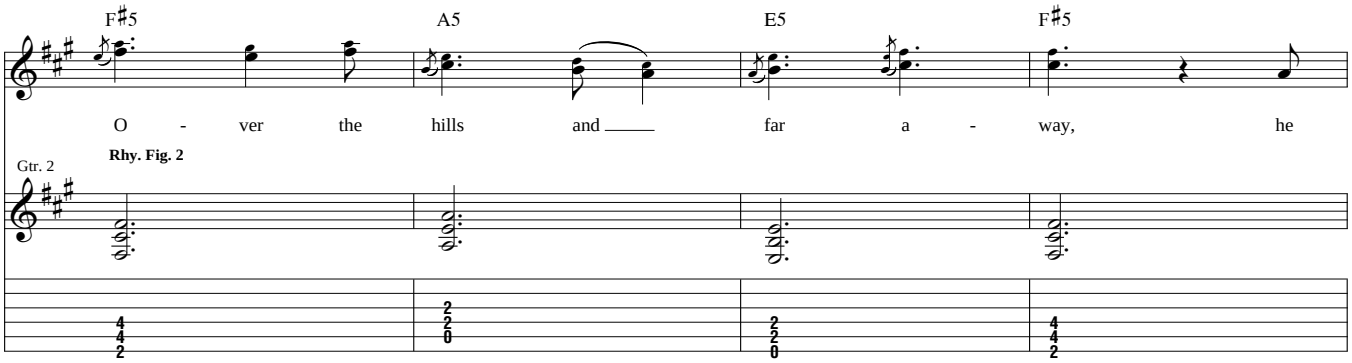

Dsus4
D
Bm
D5
day he'll know the taste of free - dom.
8va
1/2 w/ bar
w/ bar

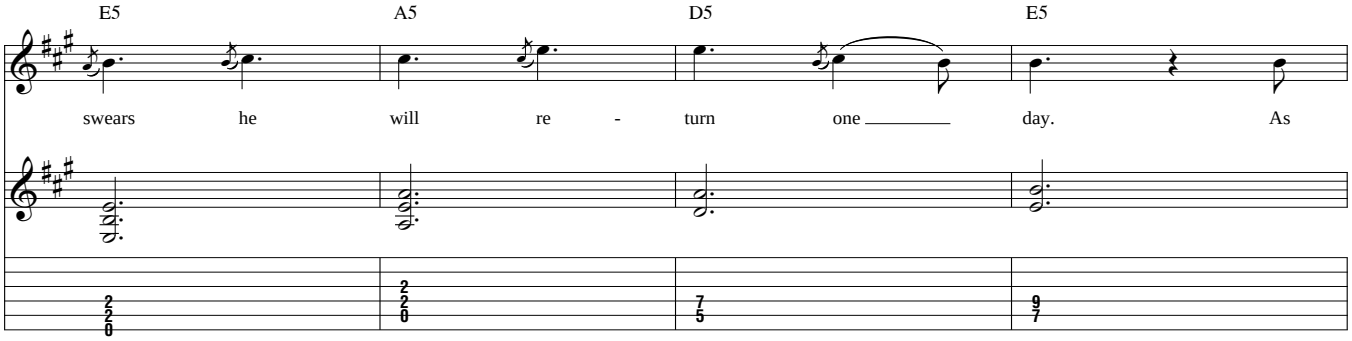
Chorus

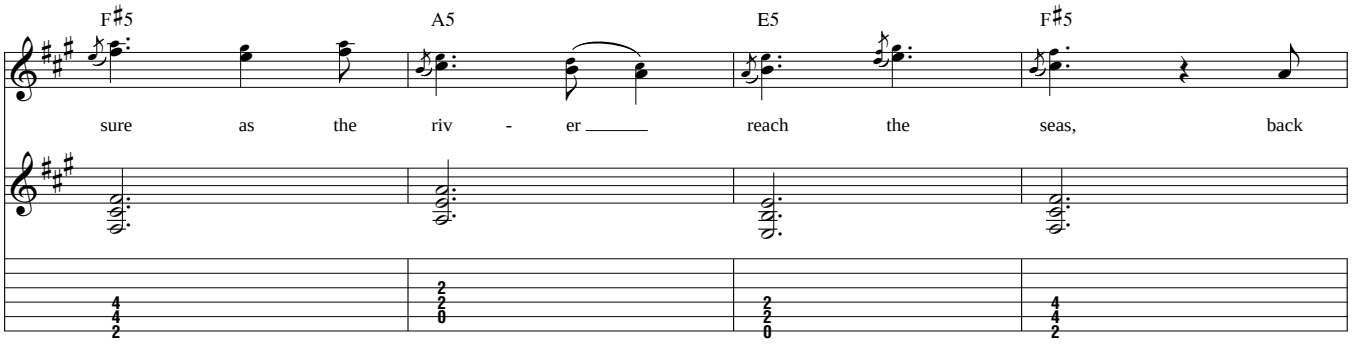

Gtr. 6 tacet
N.C. (Em)
(Dadd4)
(Em)
(G5)
(D)
(Em)
O - ver the hills and far a - way, she

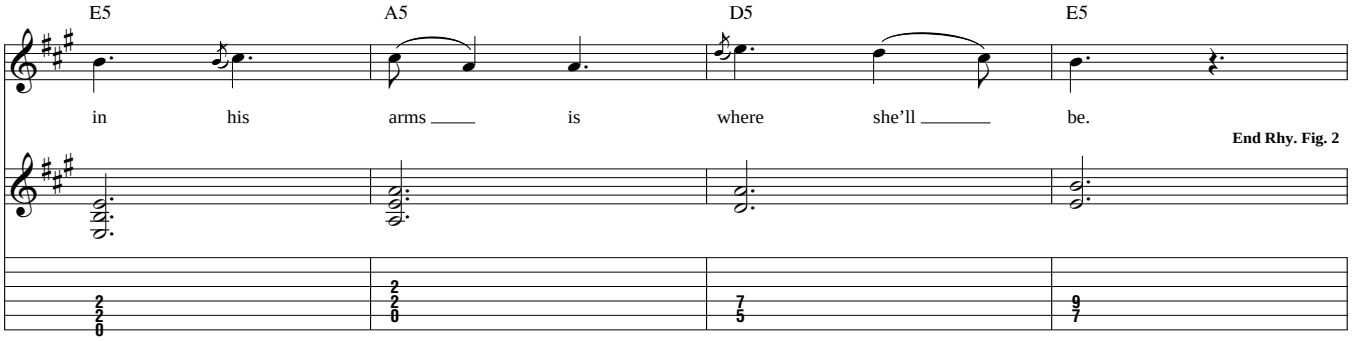

(D) (G) (D)
prays he will re - turn one day. As
(Em) (Dadd4) (Em) (D) (Em)
sure as the riv - er reach the seas, back
(D) (G) (D)
in his arms a - gain she'll ____ be.

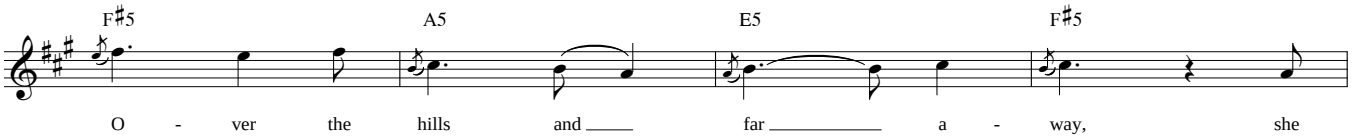
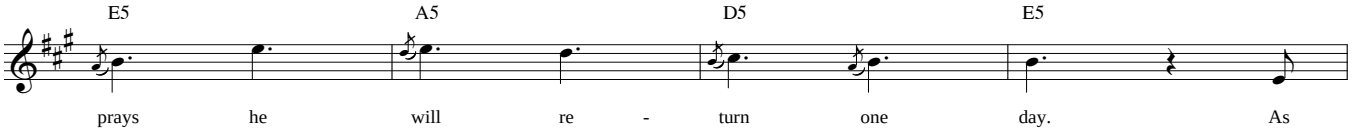
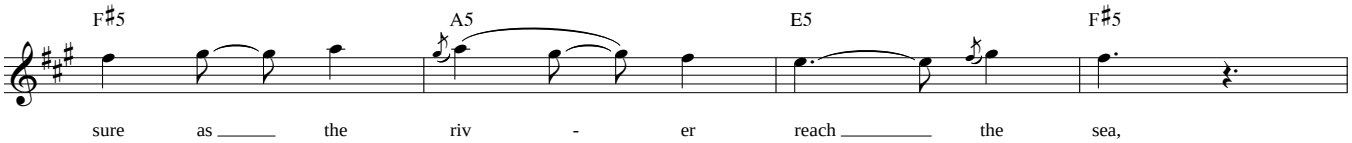
Chorus

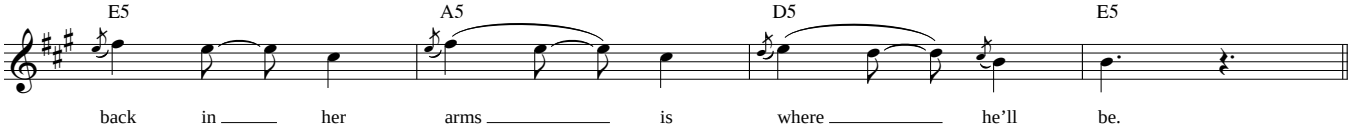

F♯5 A5 E5 F♯5
O - ver the hills and ____ far a - way, he
Rhy. Fig. 2
Gtr. 2


E5 A5 D5 E5
swears he will re - turn one ____ day. As


F♯5 A5 E5 F♯5
sure as the riv - er ____ reach the seas, back

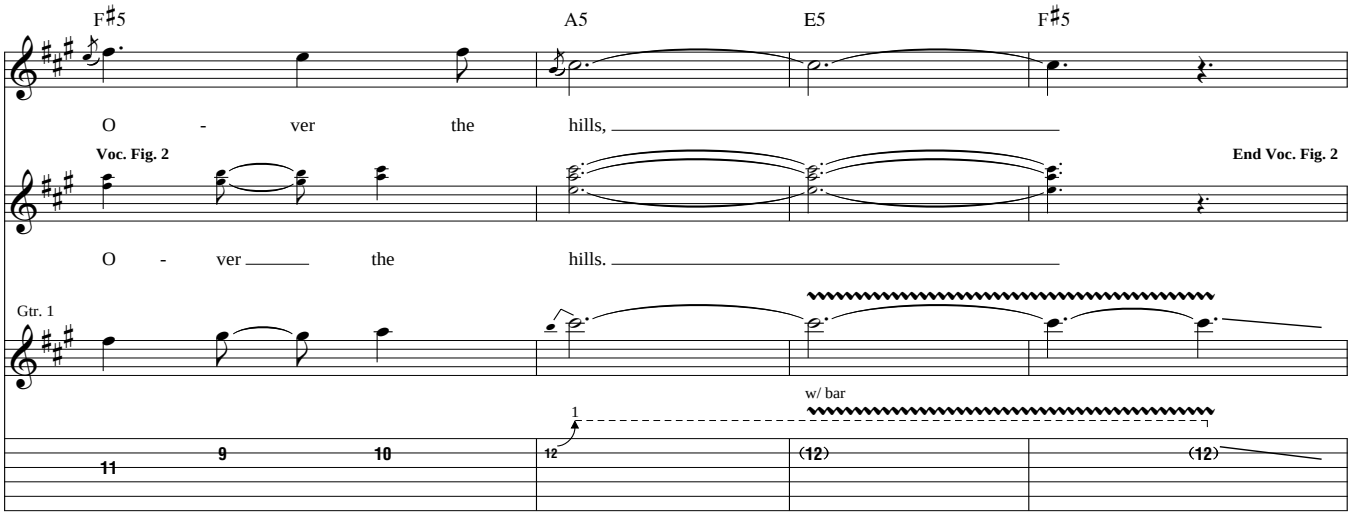


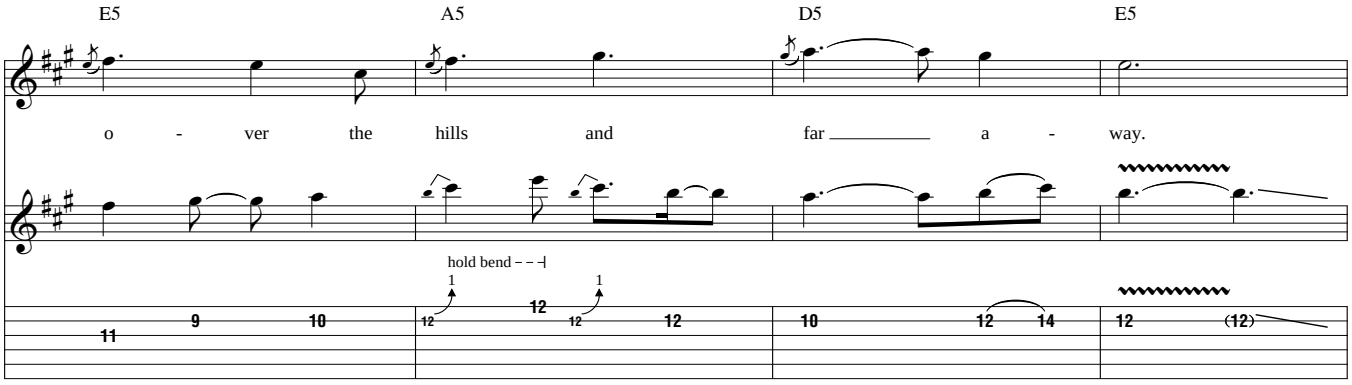
Gtr. 2: w/ Rhy. Fig. 2



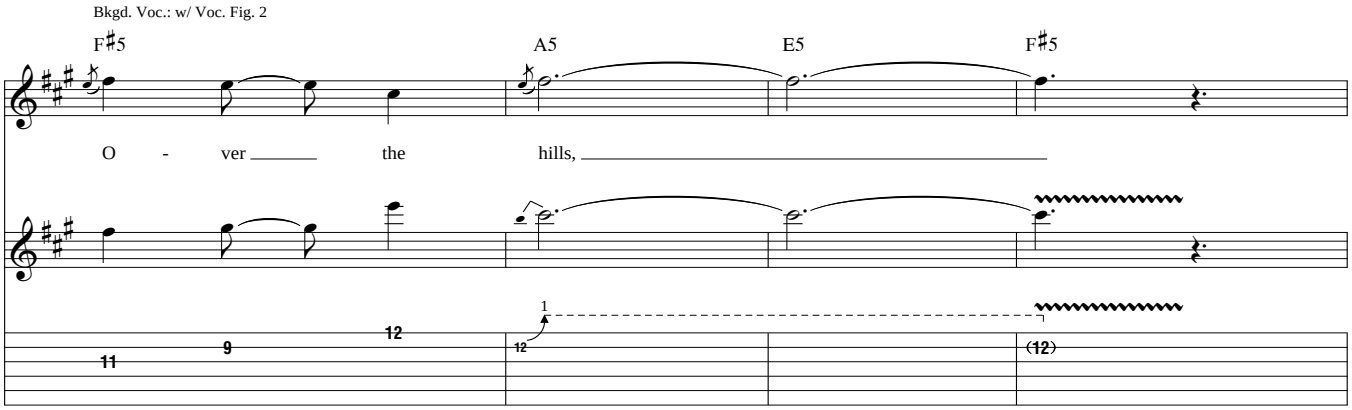


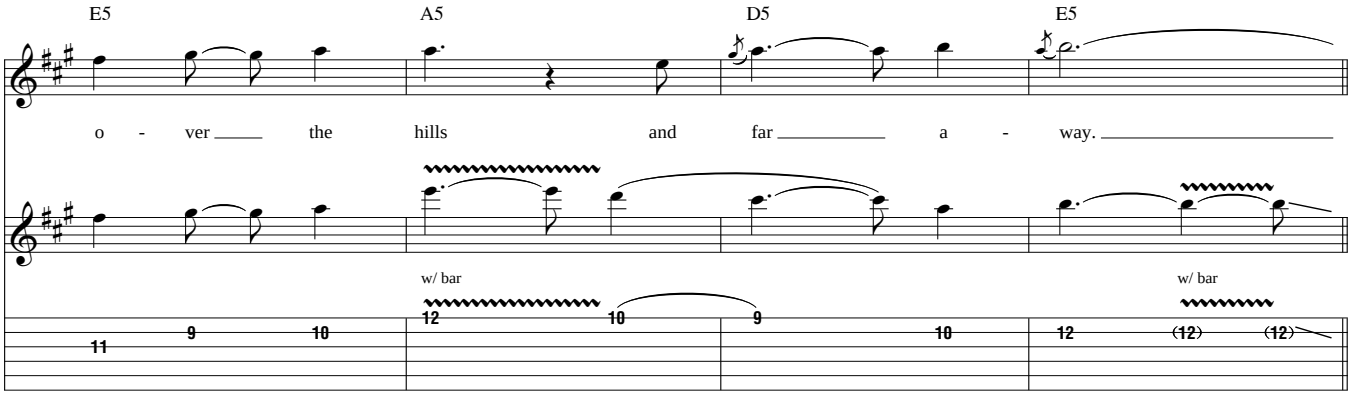
Outro

Gtr. 2: w/ Rhy. Fig. 2



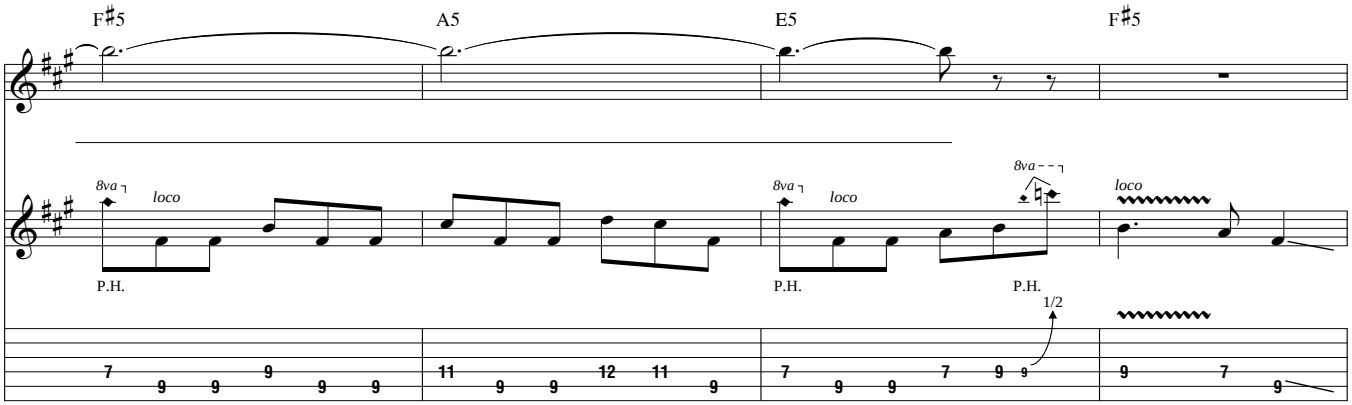
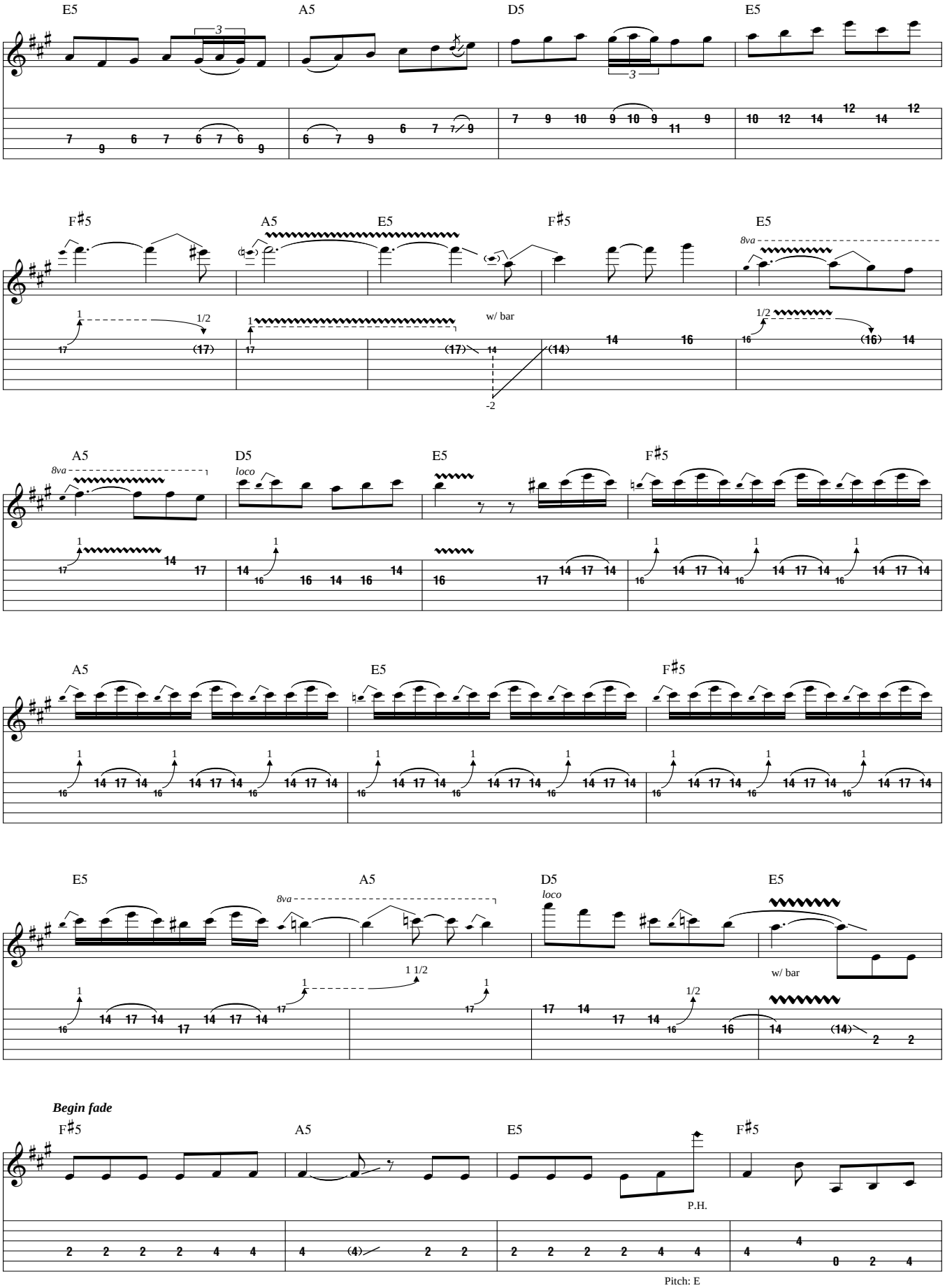


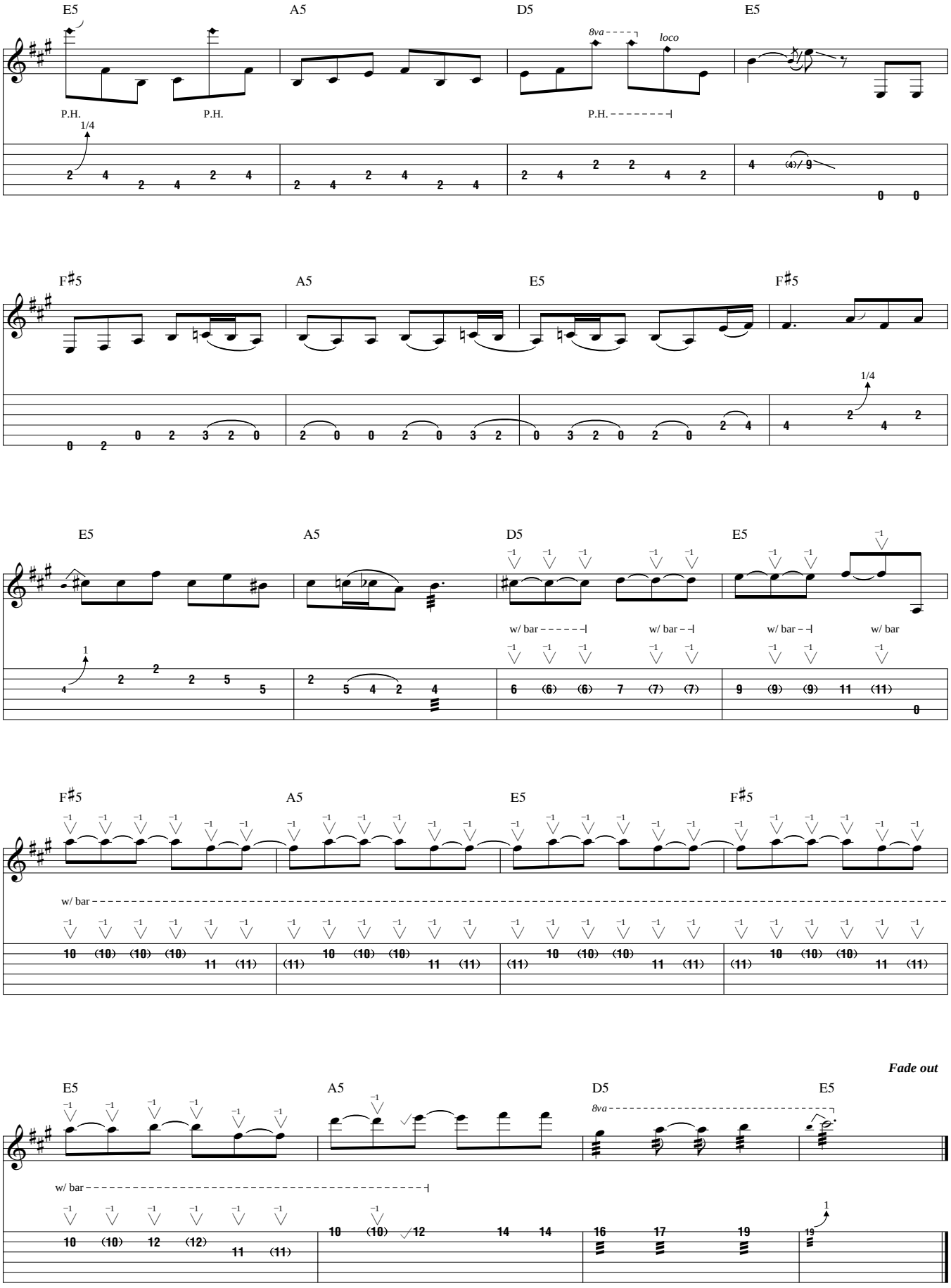




Outro-Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2 (till fade)



E5
A5
D5
E5
F♯5
A5
E5
F♯5
E5
8va
1/2
w/ bar
A5
D5
loco
E5
F♯5
8va
A5
E5
F♯5
E5
8va
A5
D5
loco
E5
1 1/2
w/ bar
Begin fade
F♯5
A5
E5
F♯5
P.H.
Pitch: E

E5
A5
D5
E5
8va
loco
P.H.
P.H.
P.H.
1/4
F♯5
A5
E5
F♯5
1/4
E5
A5
D5
E5
w/ bar
w/ bar
w/ bar
w/ bar
1
F♯5
A5
E5
F♯5
w/ bar
E5
A5
D5
E5
8va
w/ bar
1

Fade out

from Gary Moore - *Ballads & Blues*

Parisienne Walkways

Written by Gary Moore and Phil Lynott

Intro

Slow ♩. = 57

N.C. *Am Dm7

Gtr. 1 (dist.)

f

*Chord symbols reflect overall harmony.

G9sus4 Cmaj7 Fmaj7

Bm7♭5 E7 Am N.C.

mp

Verse

Am Dm7

1. I re-mem-ber Par - is in For - ty-Nine,

mf

w/ clean tone & chorus

let ring

let ring

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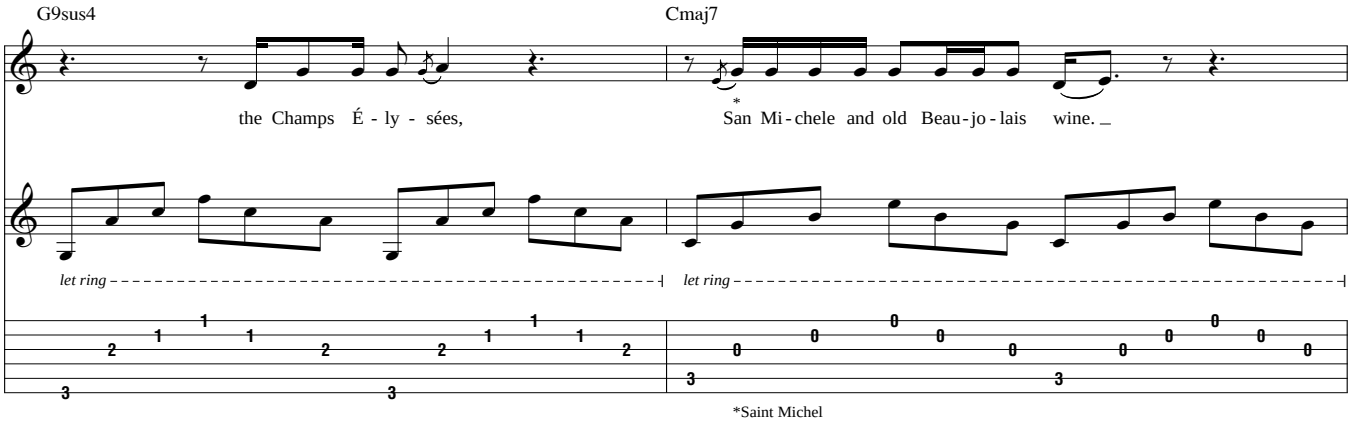
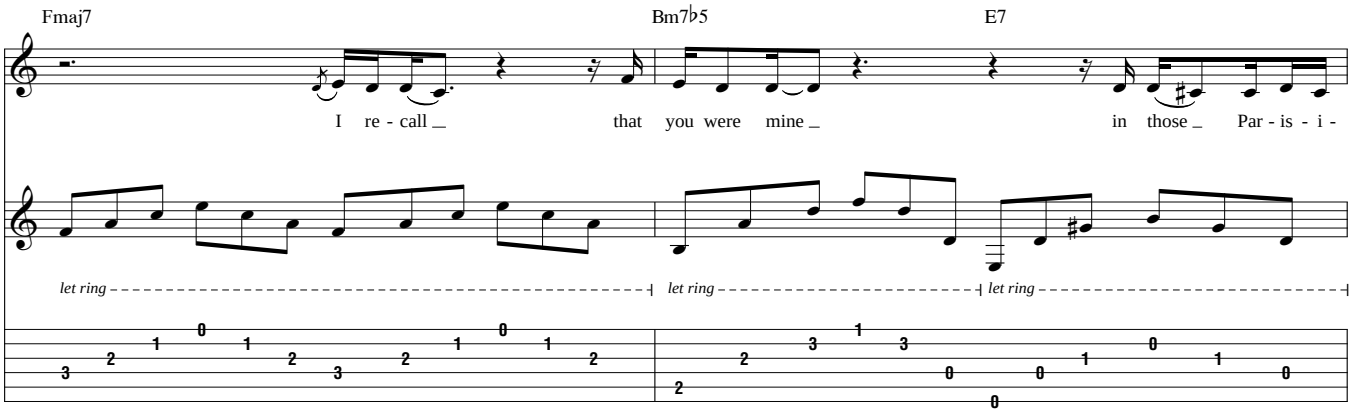
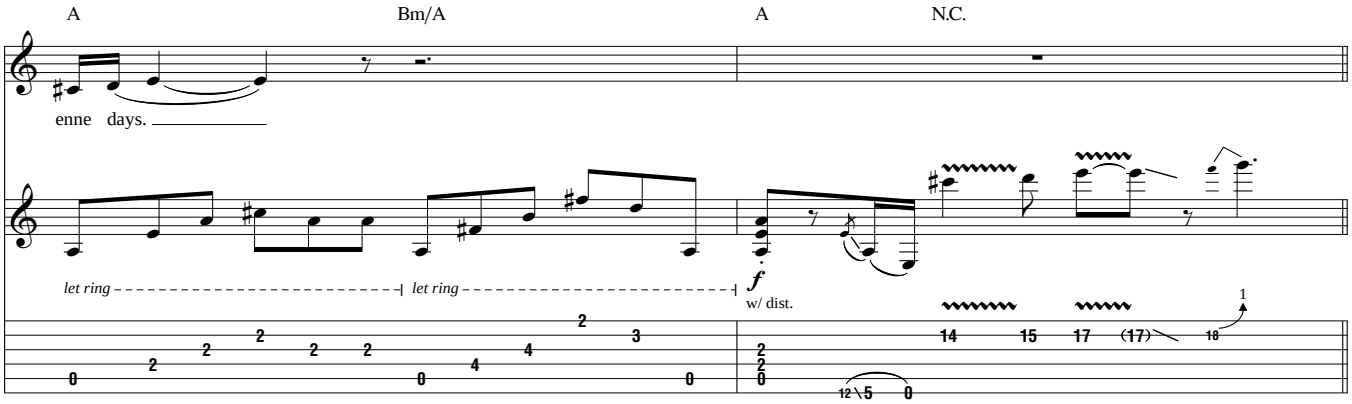
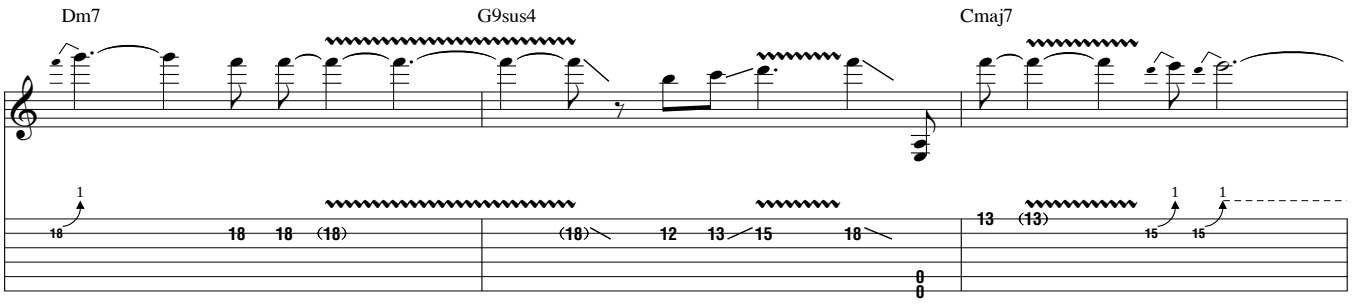
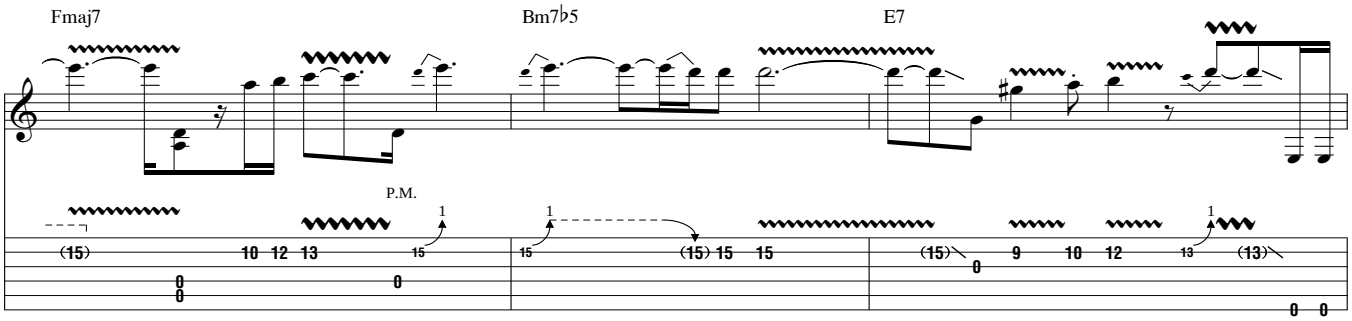

G9sus4
Cmaj7
the Champs É - ly - sées,
San Mi - chele and old Beau - jo - lais wine. _
let ring
let ring
*Saint Michel

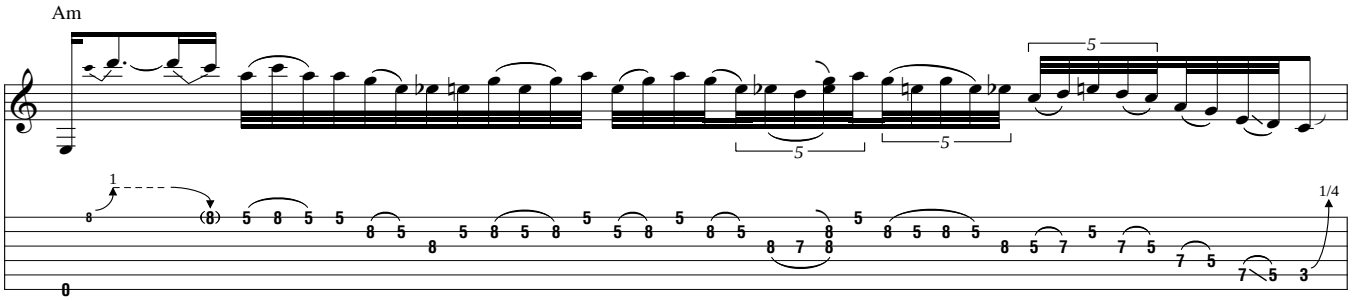

Fmaj7
Bm7♭5
E7
I re - call _
that you were mine _
in those _ Par - is - i -
let ring
let ring
let ring


A
Bm/A
A
N.C.
enne days. _____
let ring
let ring
f
w/ dist.

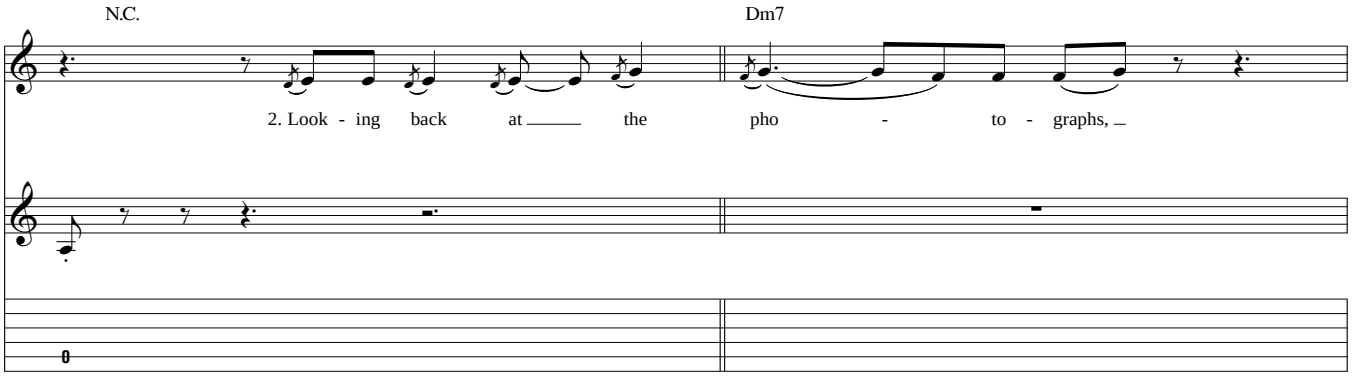
Guitar Solo

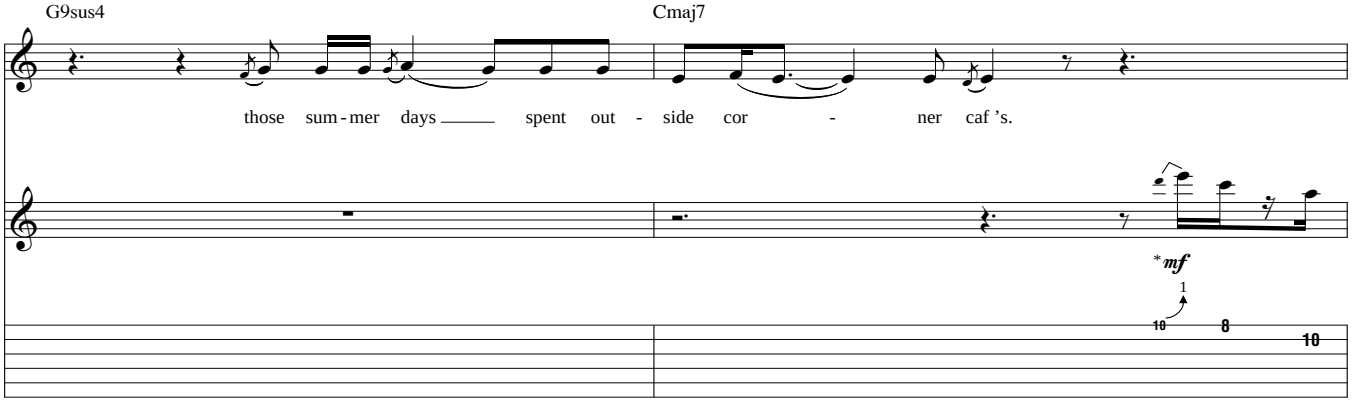

Dm7
G9sus4
Cmaj7



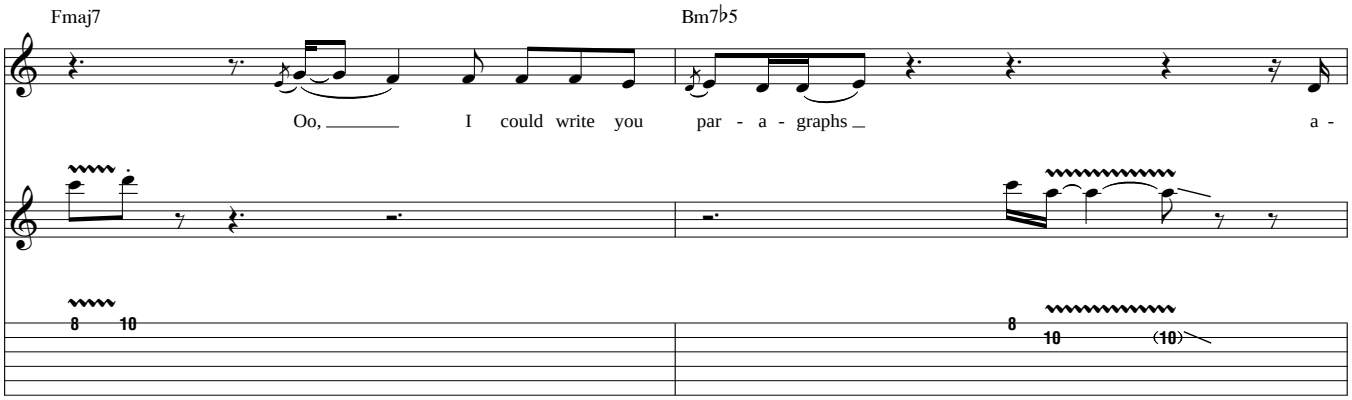


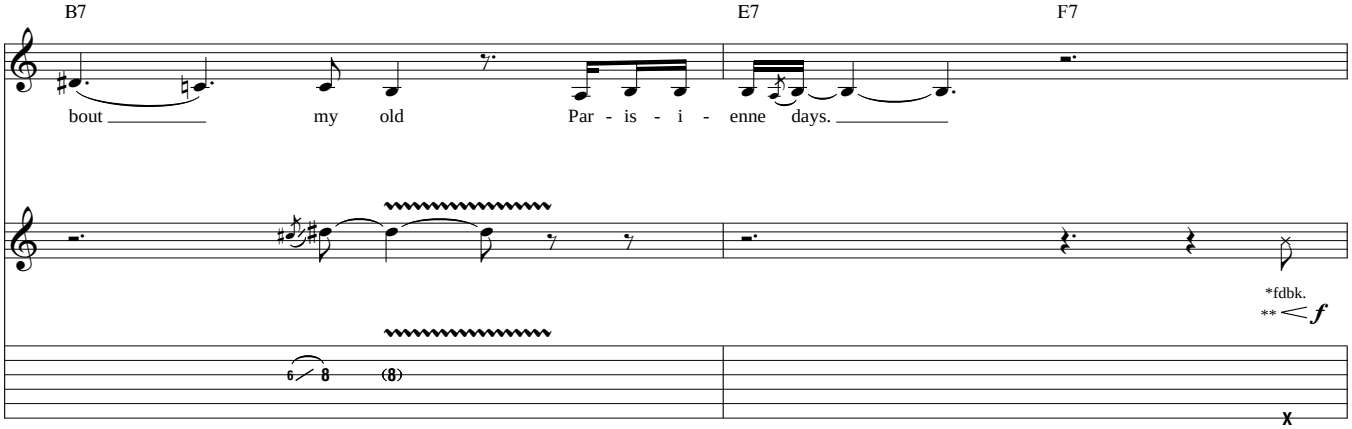
Verse





*Vol. on "5."

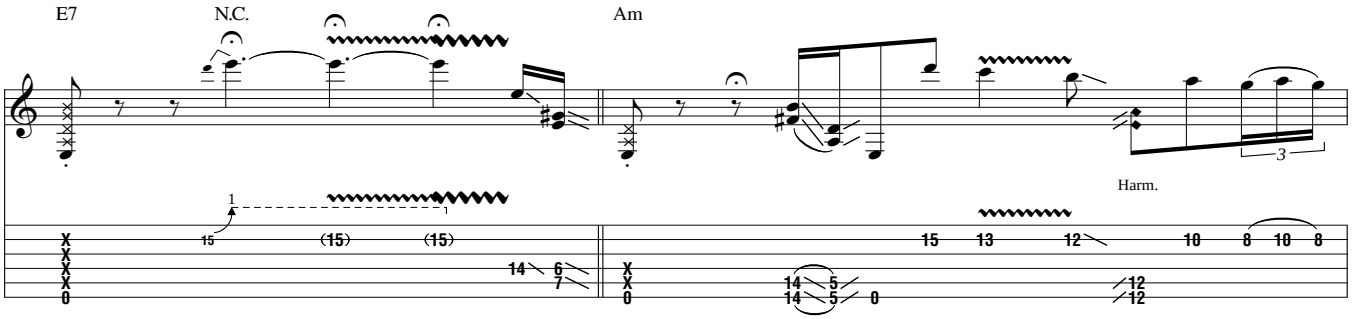


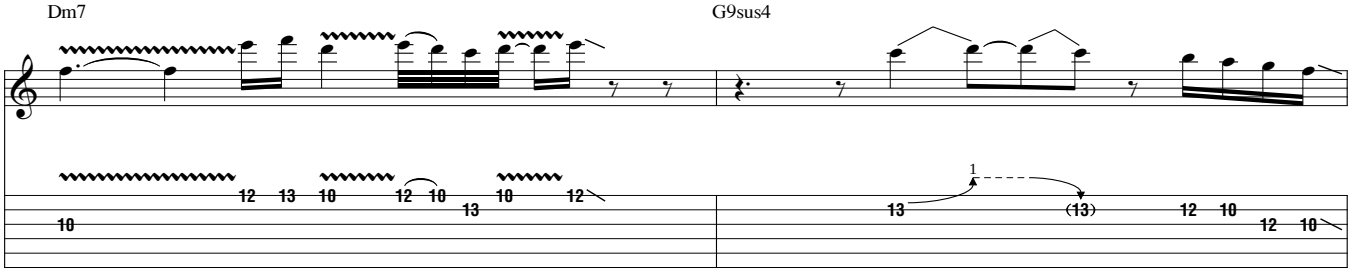
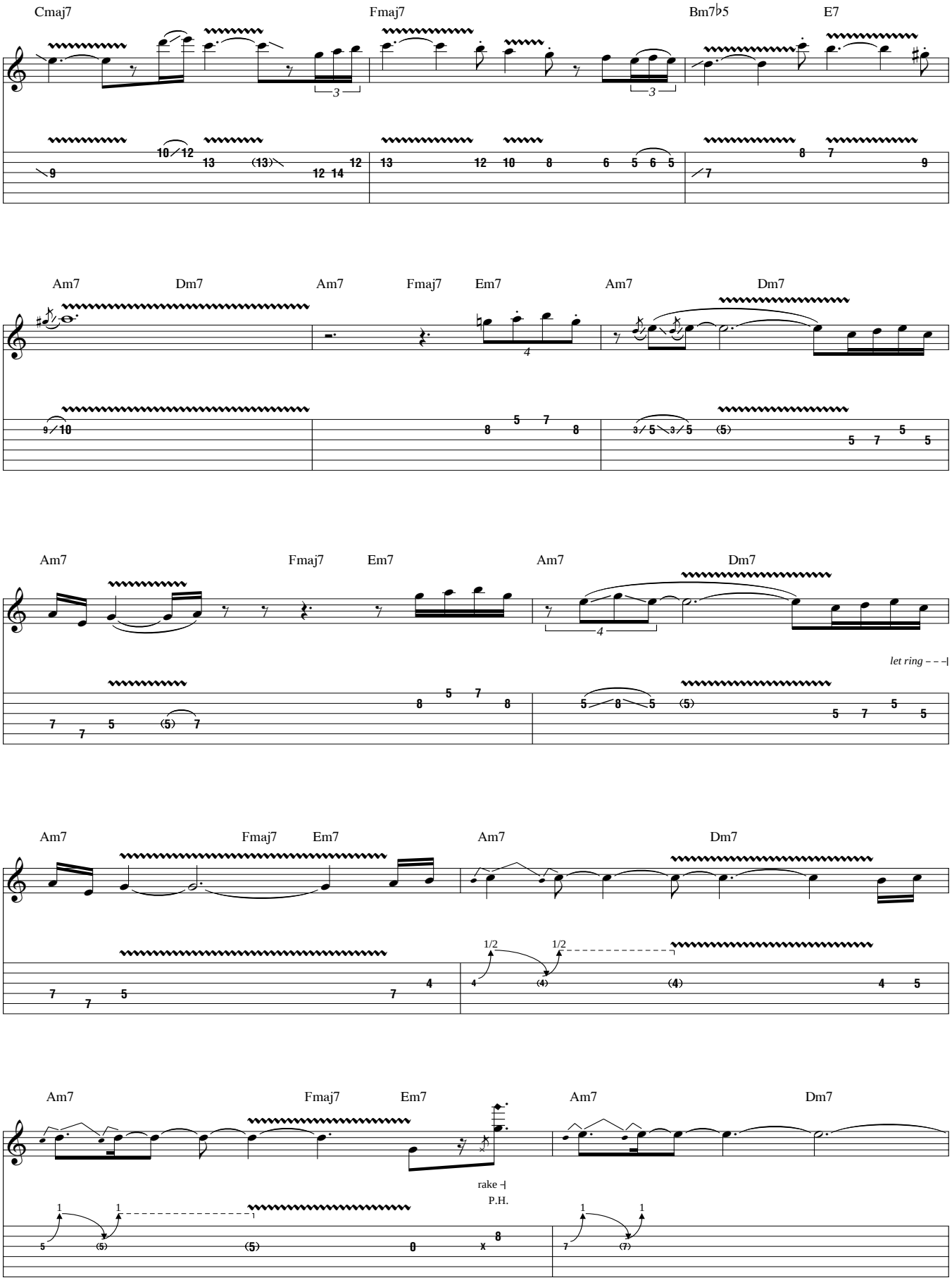


*Microphonic fdbk., not caused by string vibration.

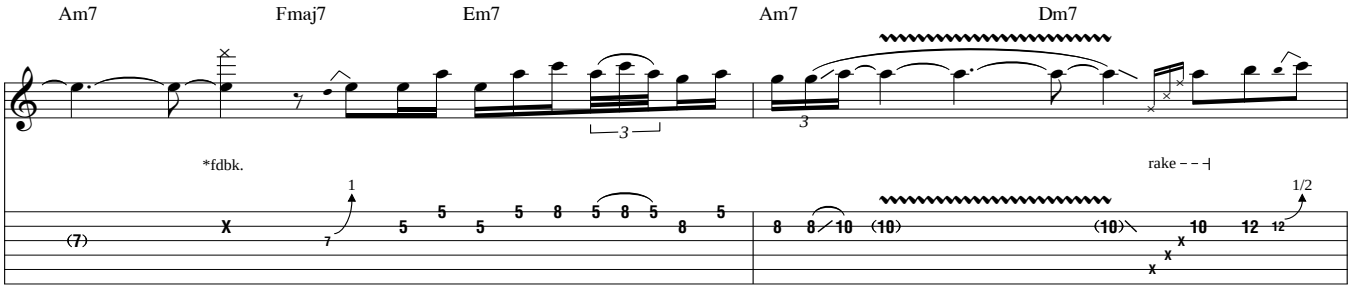
**Vol. swell

Guitar Solo

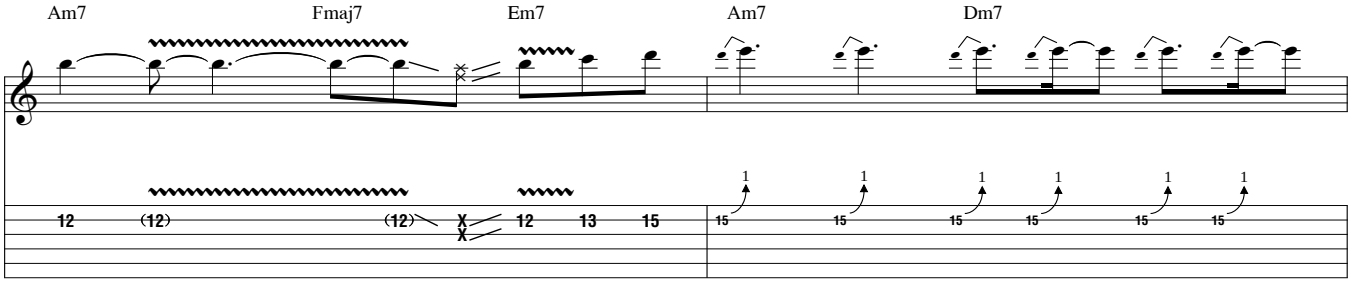


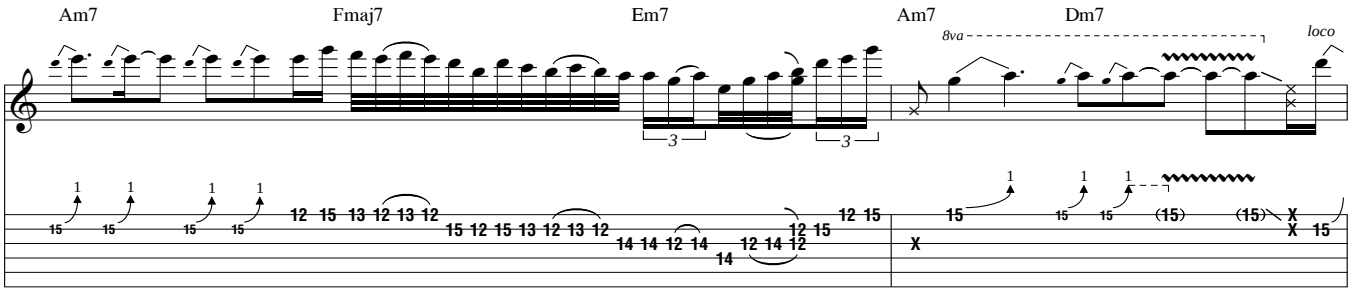


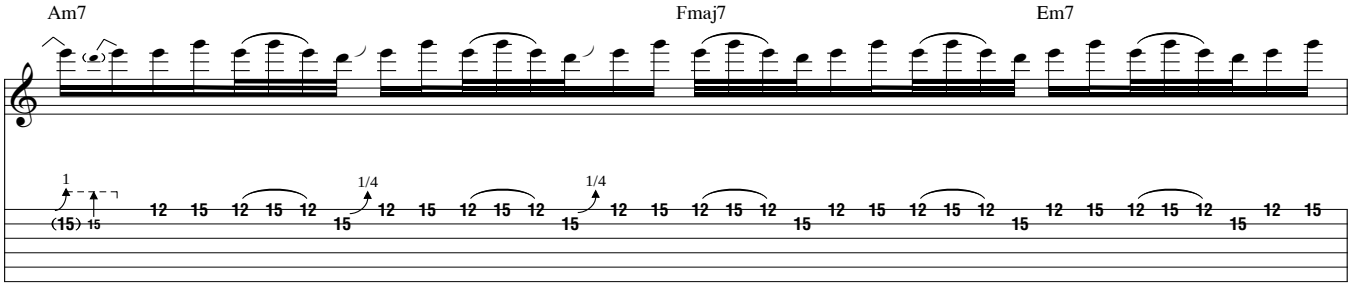
Cmaj7
Fmaj7
Bm7♭5
E7
Am7
Dm7
Am7
Fmaj7
Em7
Am7
Dm7
Am7
Fmaj7
Em7
Am7
Dm7
let ring
Am7
Fmaj7
Em7
Am7
Dm7
Am7
Fmaj7
Em7
Am7
Dm7
rake
P.H.

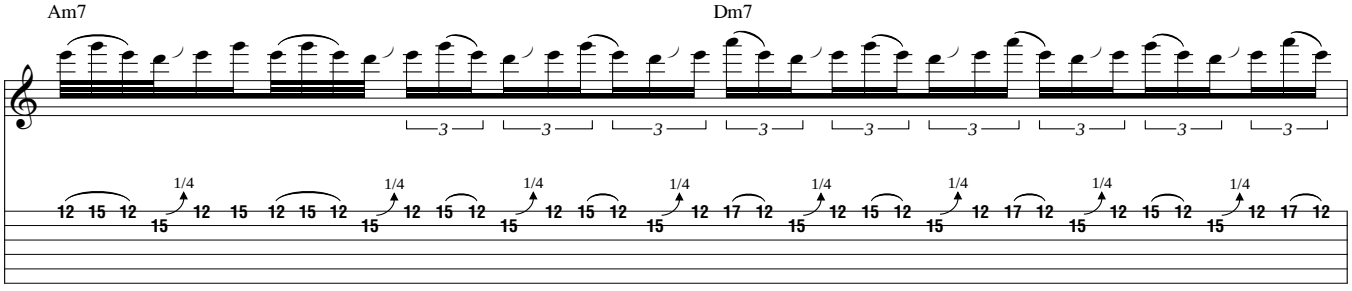


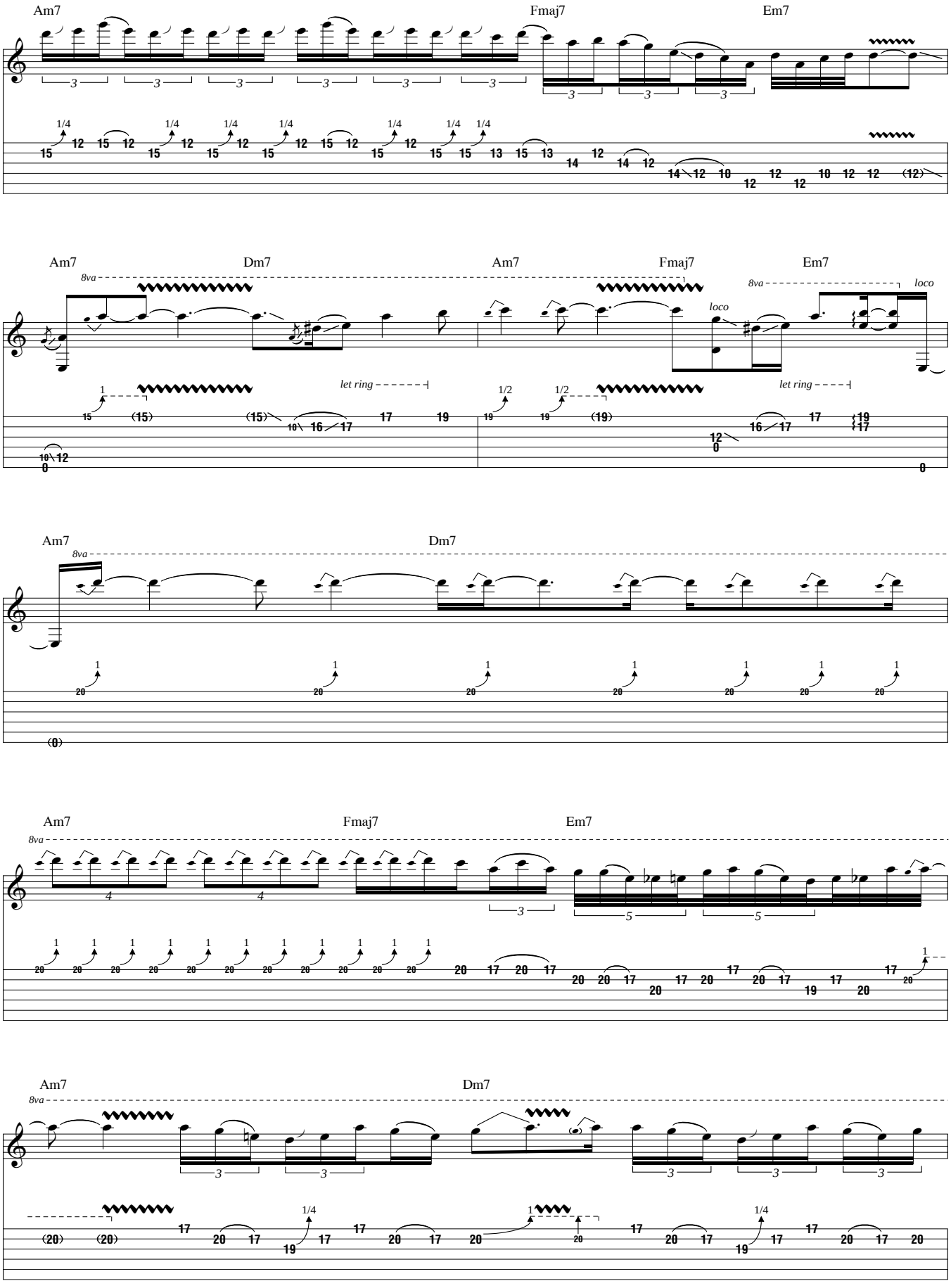
*Microphonic fdbk., not caused by string vibration.

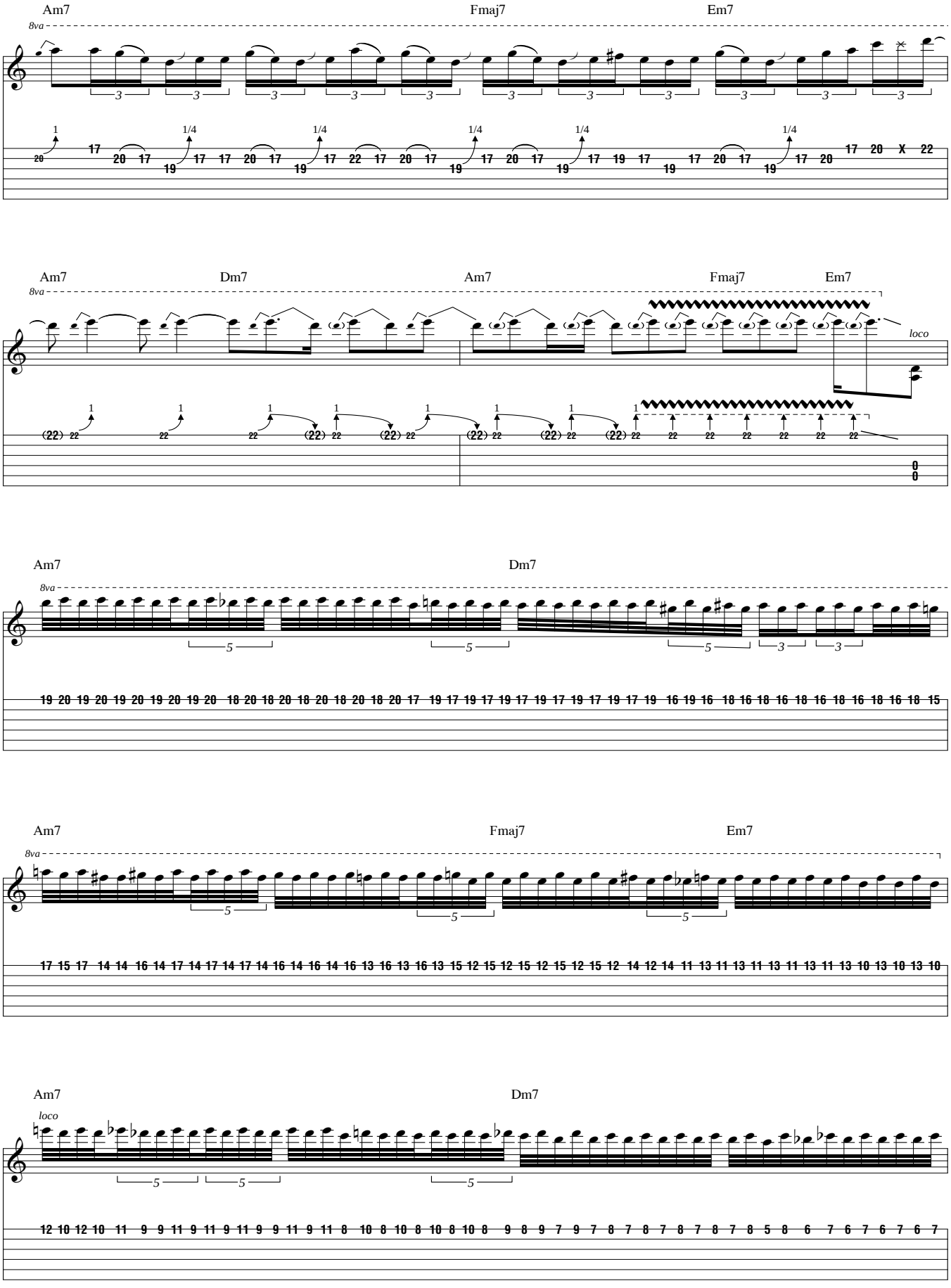


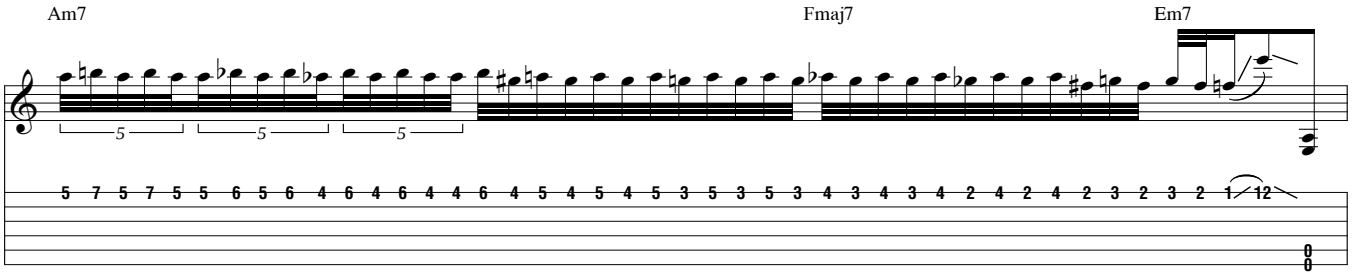


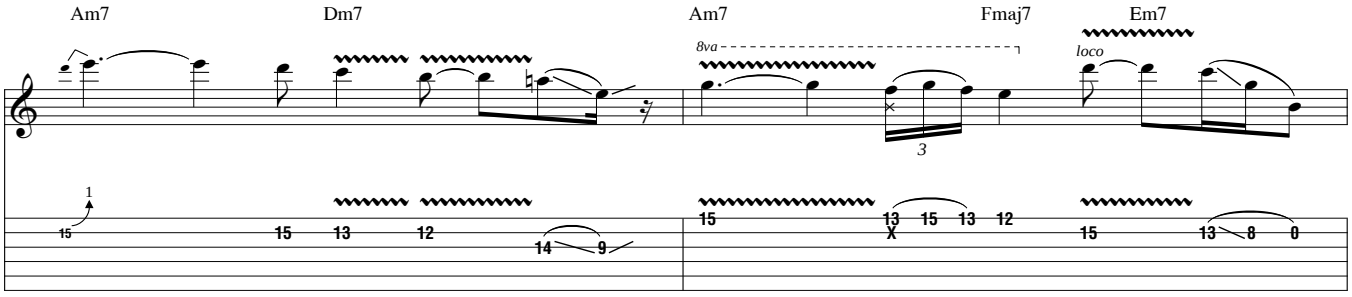


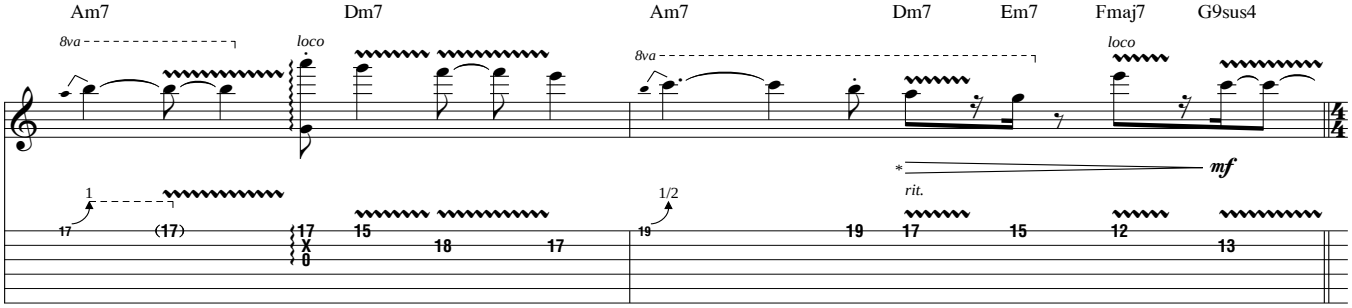



Am7
Fmaj7
Em7
Am7
Dm7
Am7
Fmaj7
Em7
8va
loco
let ring
Am7
Dm7
Am7
Fmaj7
Em7
Am7
Dm7


Am7
Fmaj7
Em7
8va
Am7
Dm7
Am7
Fmaj7
Em7
8va
loco
Am7
Dm7
8va
Am7
Fmaj7
Em7
8va
Am7
Dm7
loco



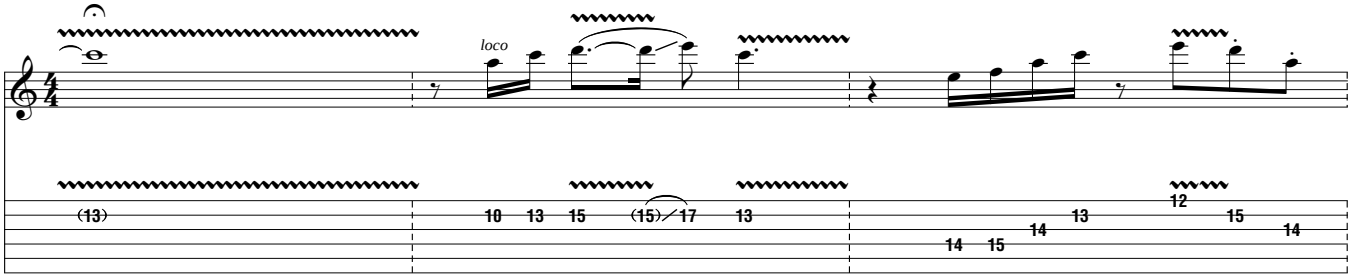


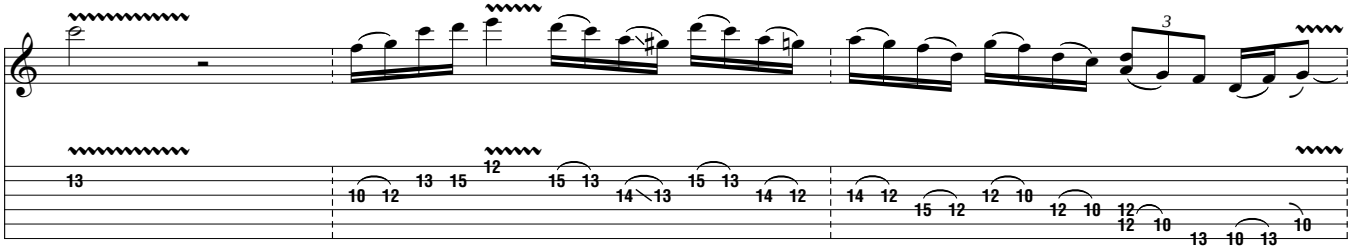


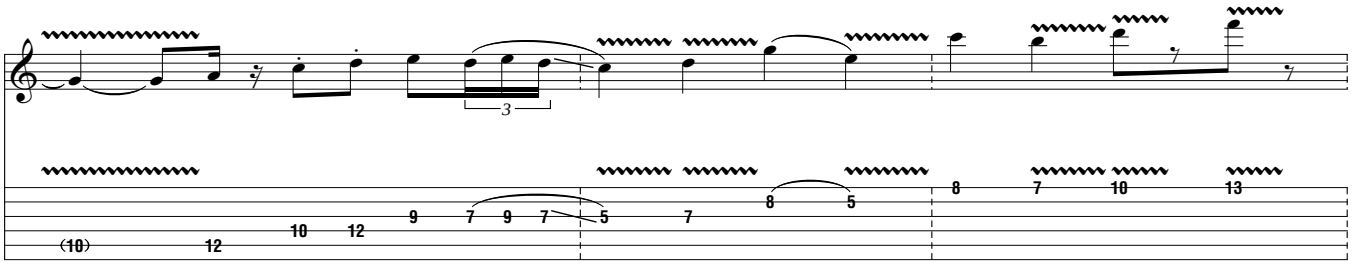
*Roll vol. back to "7."

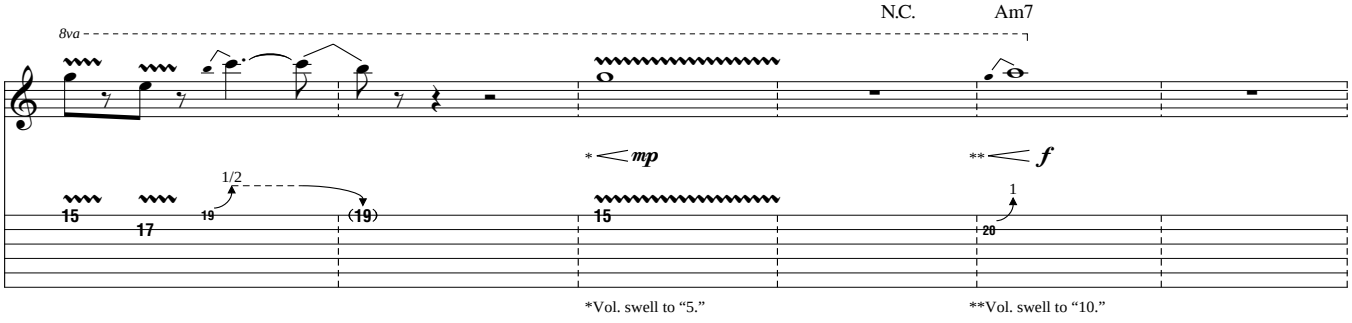
Outro

Free time



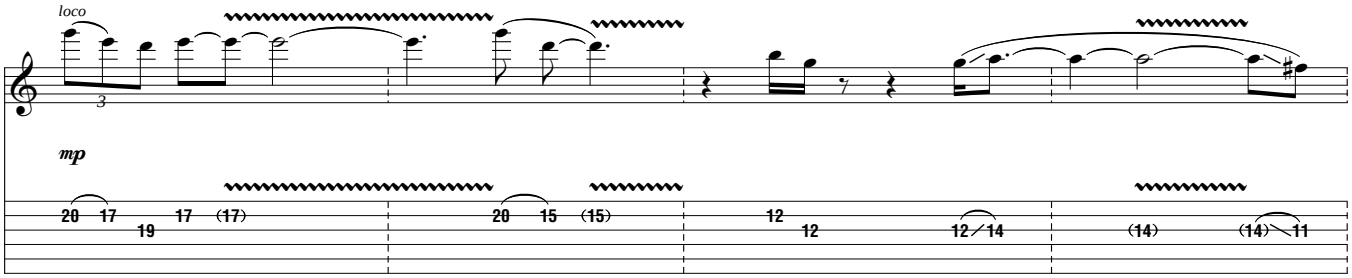


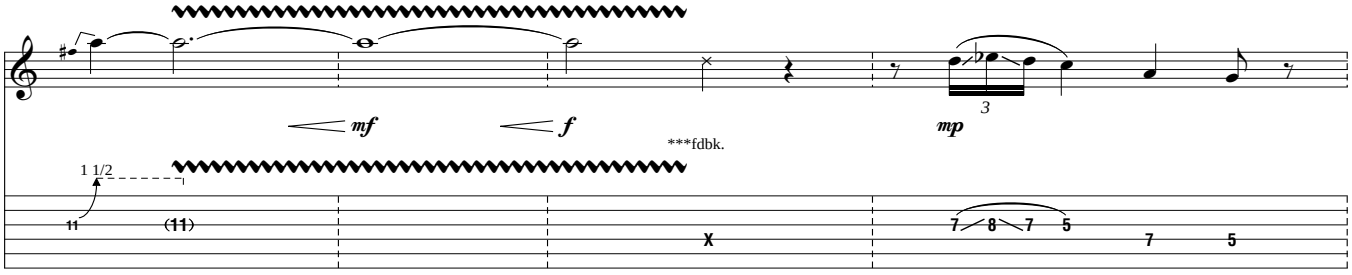




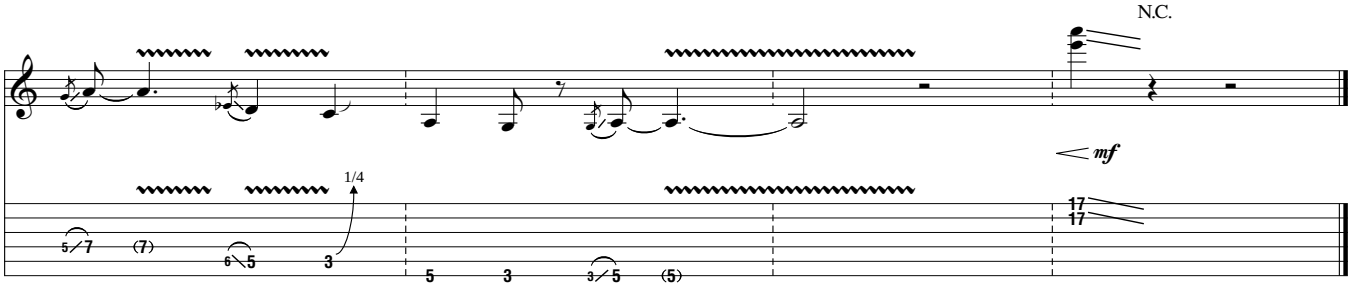
*Vol. swell to “5.”

**Vol. swell to “10.”





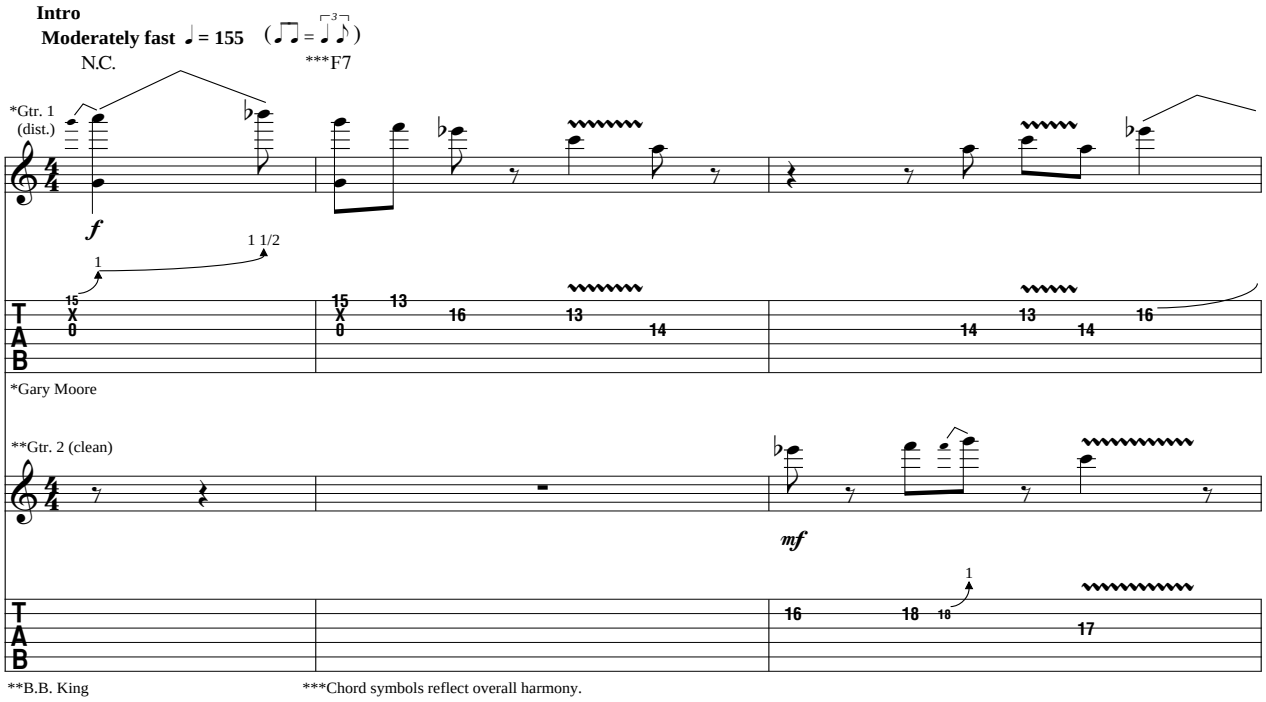
***Microphonic fdbk., not caused by string vibration.

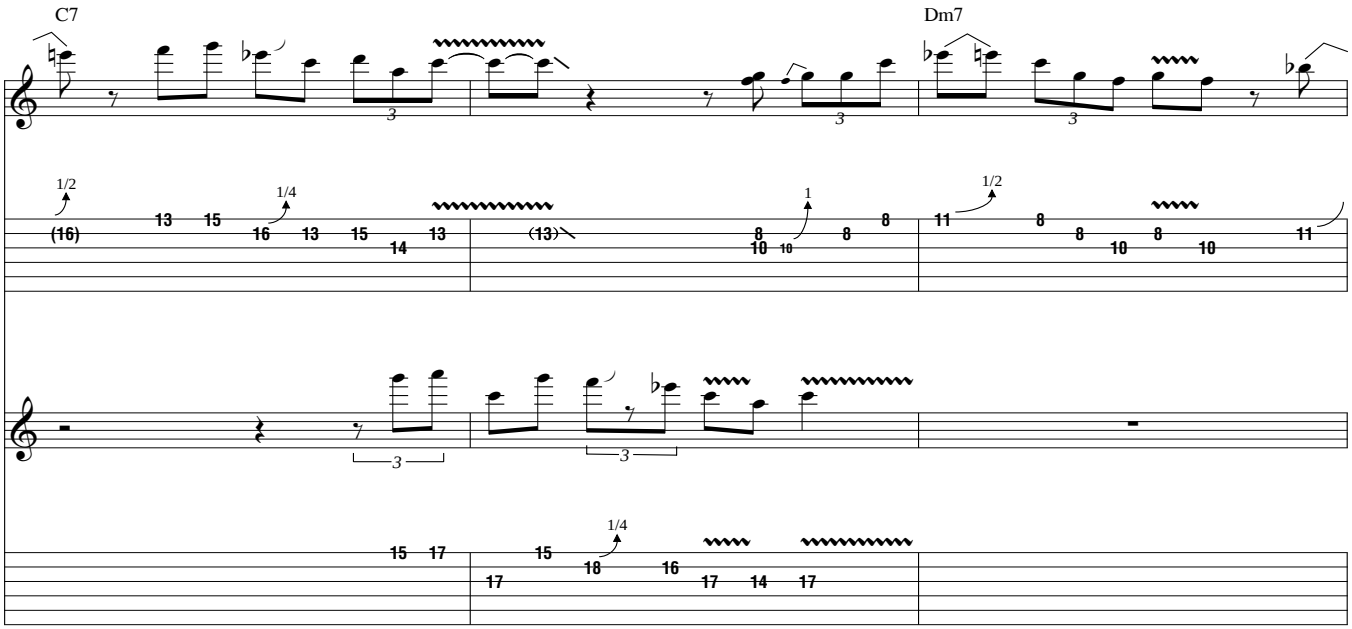


from Gary Moore - *After Hours*

Since I Met You Baby

Words and Music by Gary Moore





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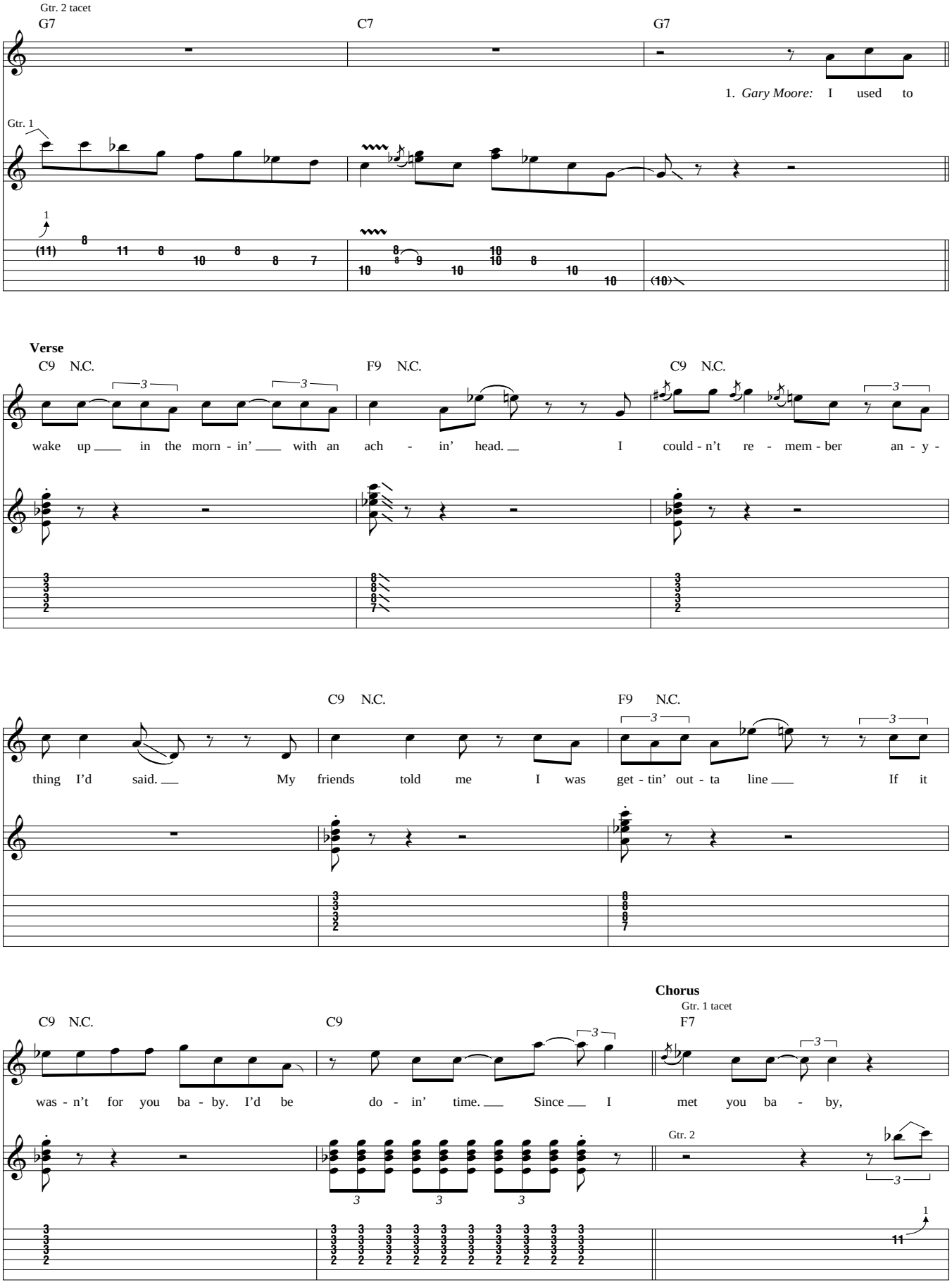

Gtr. 2 tacet
G7
C7
G7
1. *Gary Moore:* I used to
Gtr. 1
Verse
C9 N.C.
F9 N.C.
C9 N.C.
wake up in the morn - in' with an ach - in' head. I could - n't re - mem - ber an - y -
C9 N.C.
F9 N.C.
thing I'd said. My friends told me I was get - tin' out - ta line If it
Chorus
Gtr. 1 tacet
C9 N.C.
C9
F7
was - n't for you ba - by. I'd be do - in' time. Since I met you ba - by,
Gtr. 2

Gtr. 2 tacet

C7

you've made a new man of me. since I

Gtr. 1

Dm7 G7 C7

met you ba - by, I'm hap - py as a man could be. *Spoken:* Yes I am!

Gtr. 1

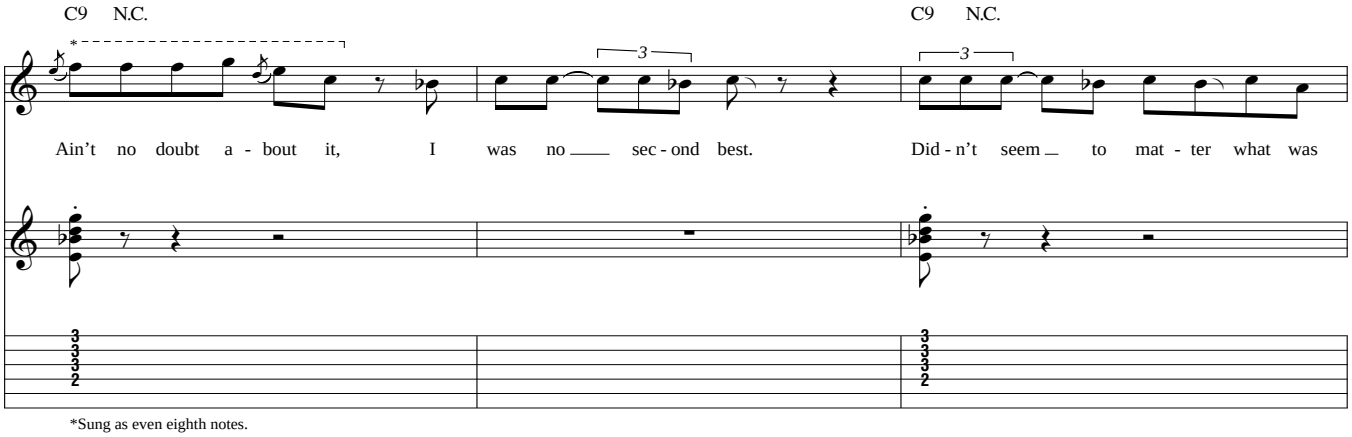
Gtr. 2

Verse

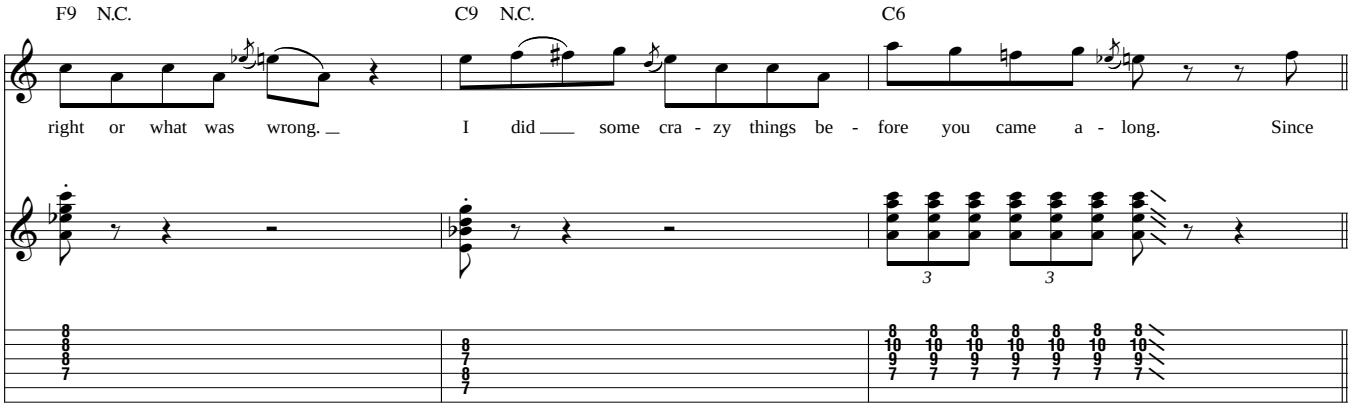
G7 C9 N.C. F7 N.C.

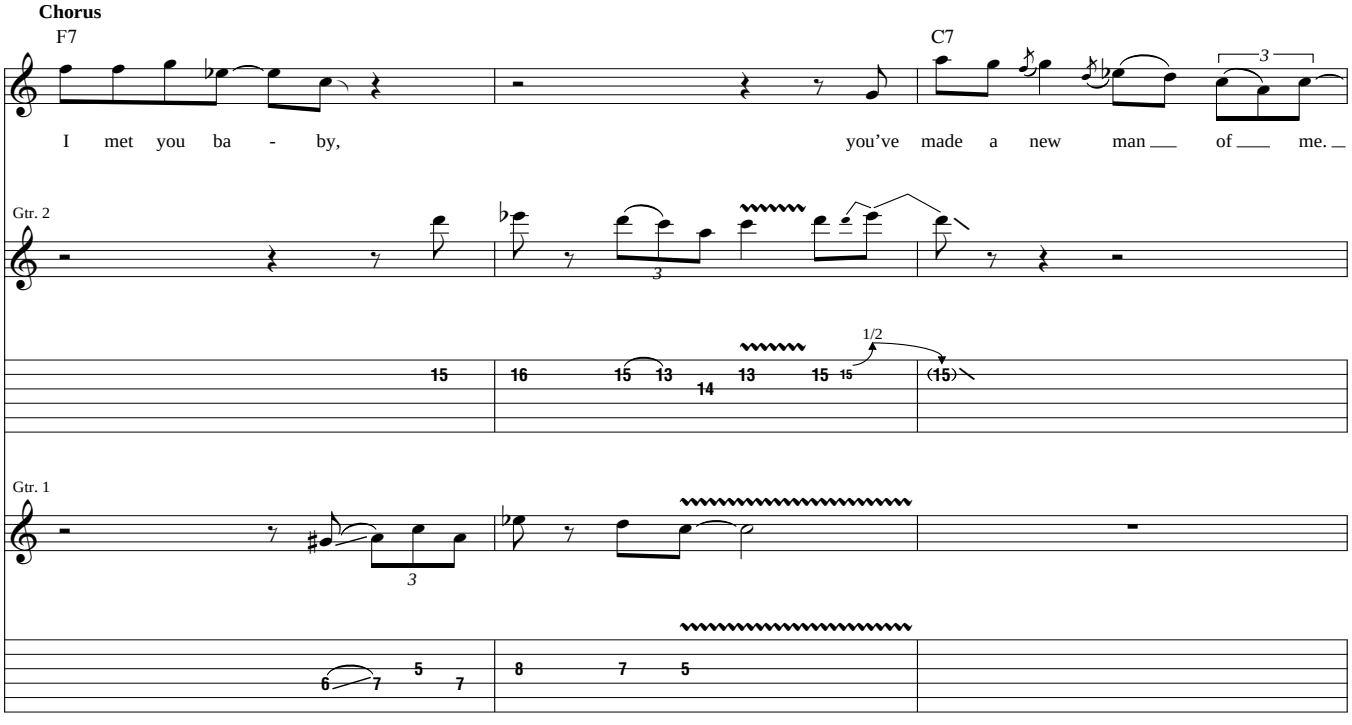
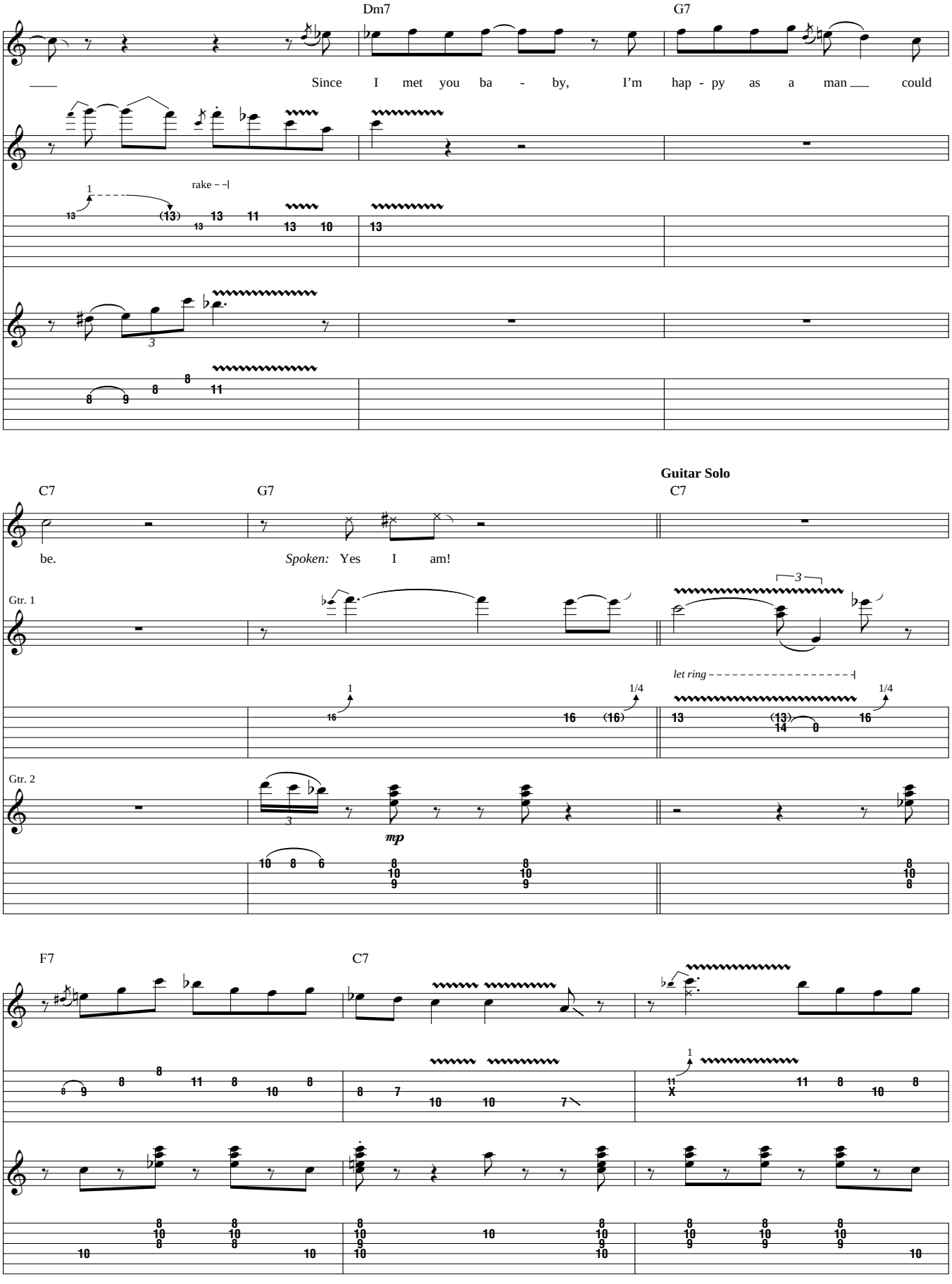
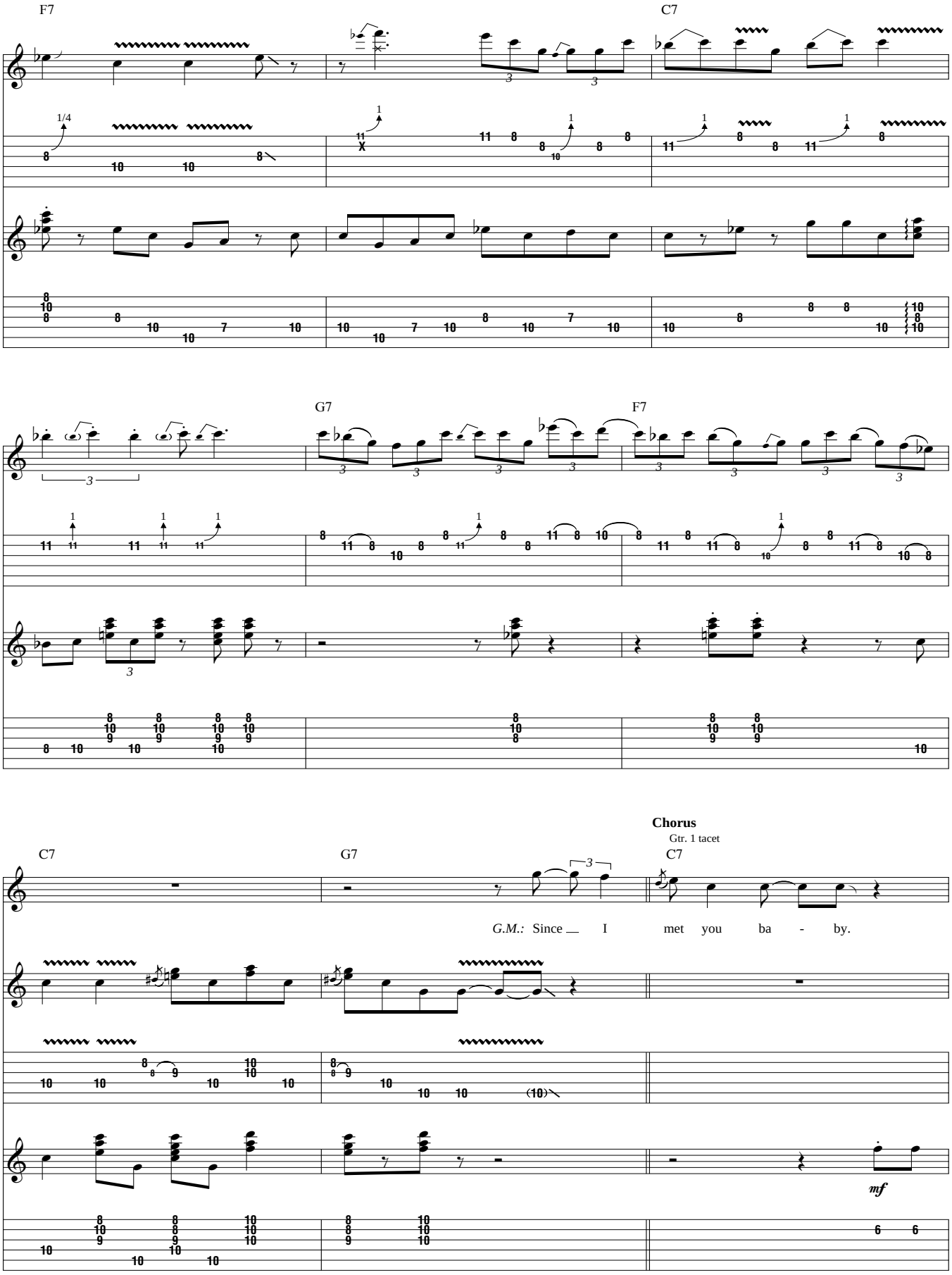
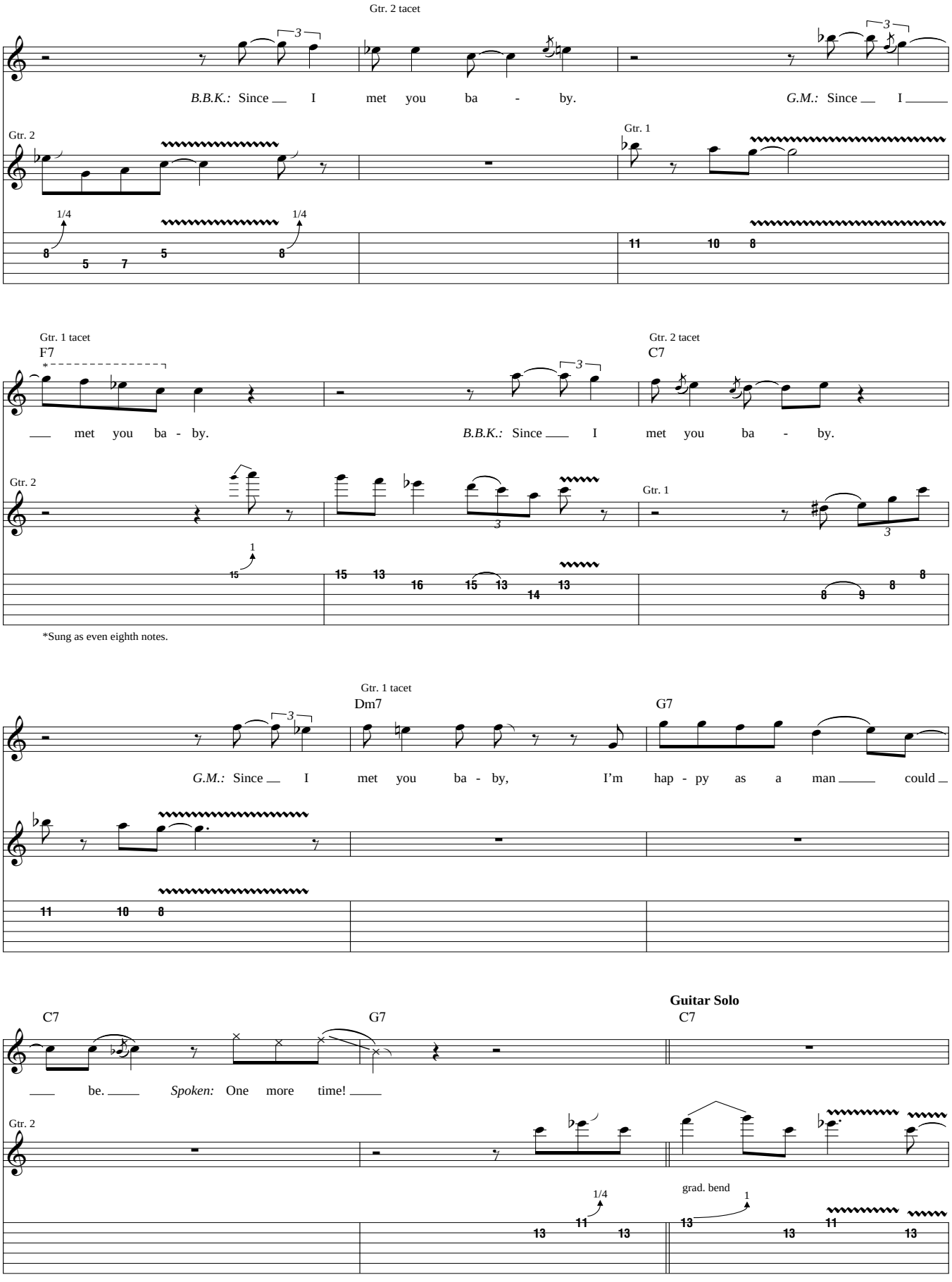
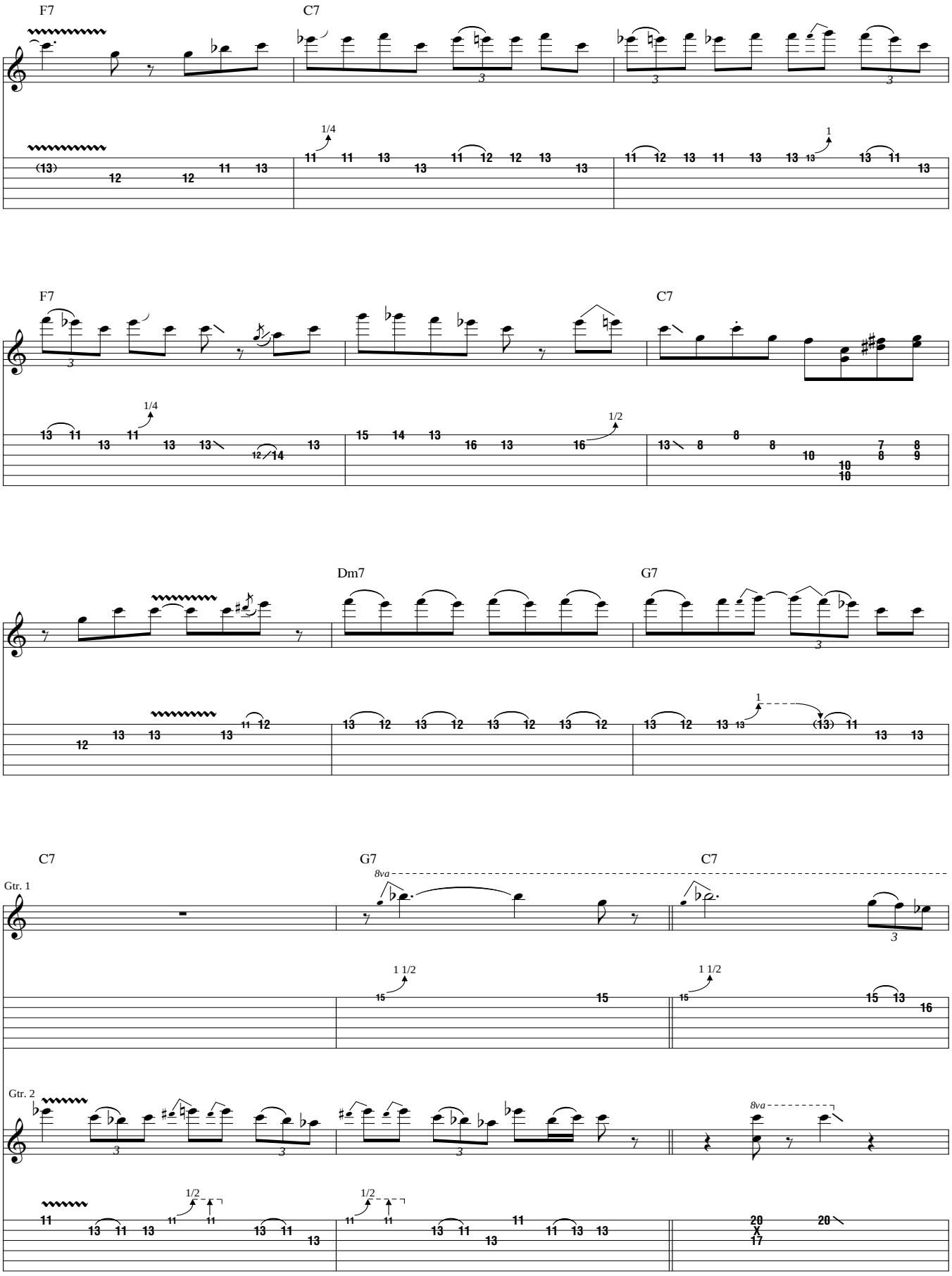
2. *B.B. King:* I used to think that I was bet - ter than the rest.

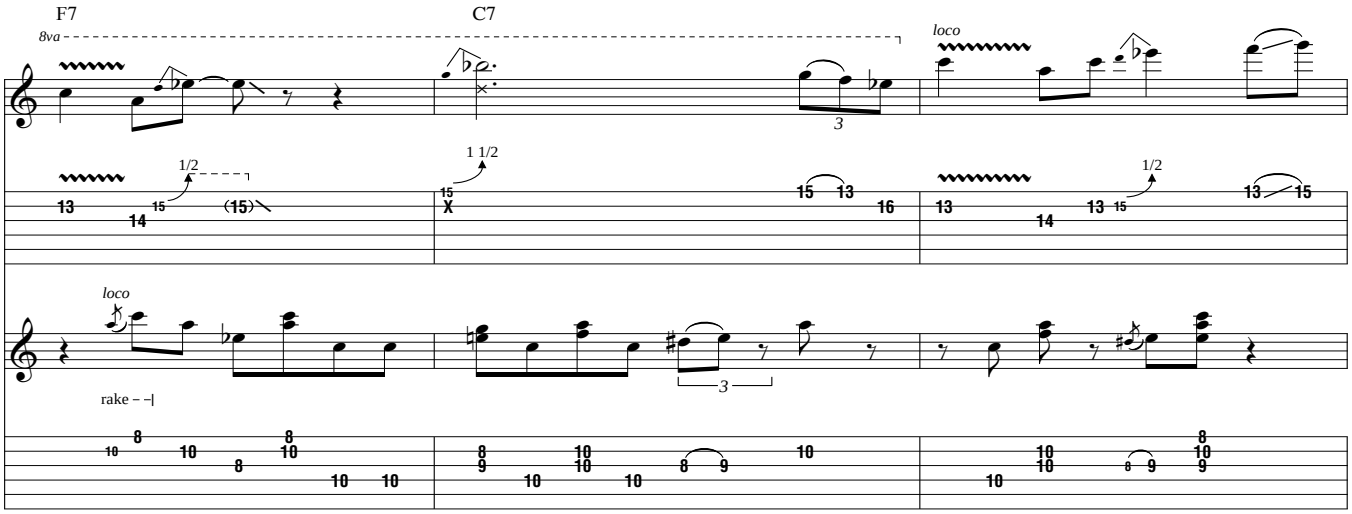
Gtr. 1

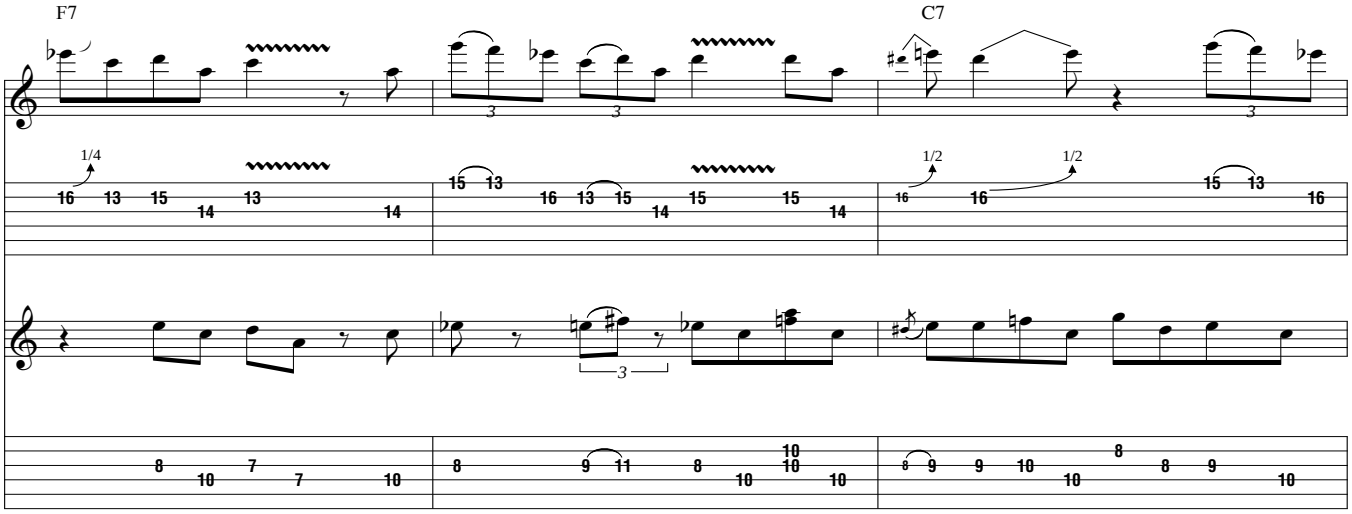


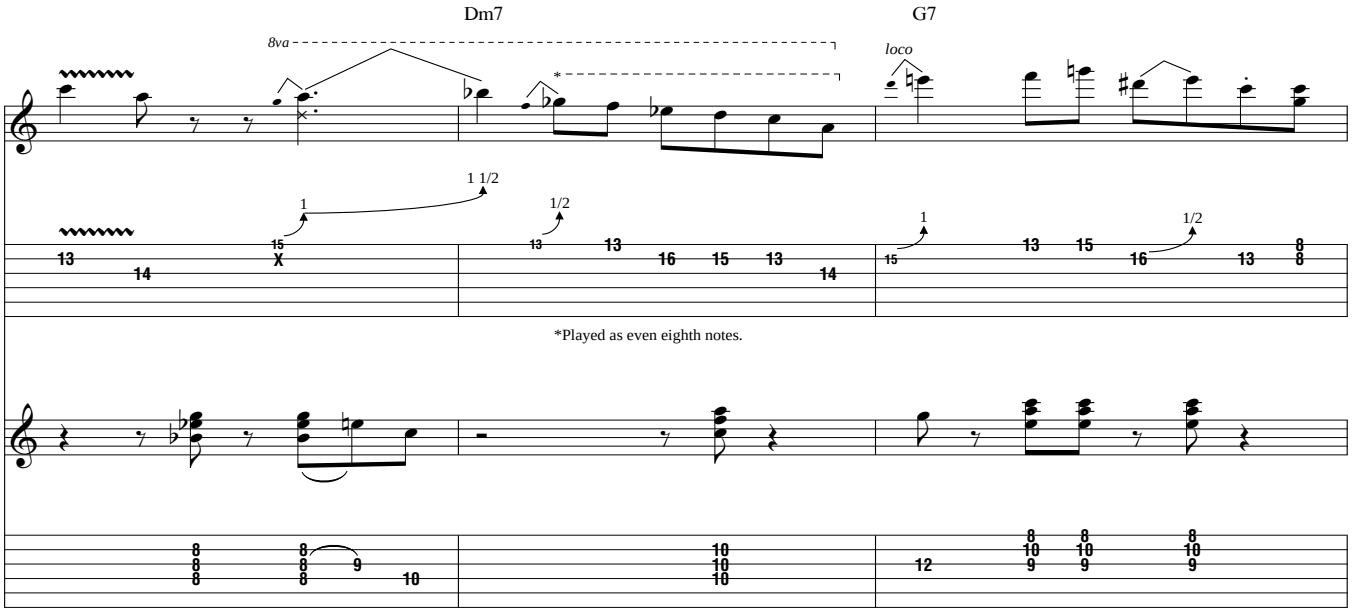
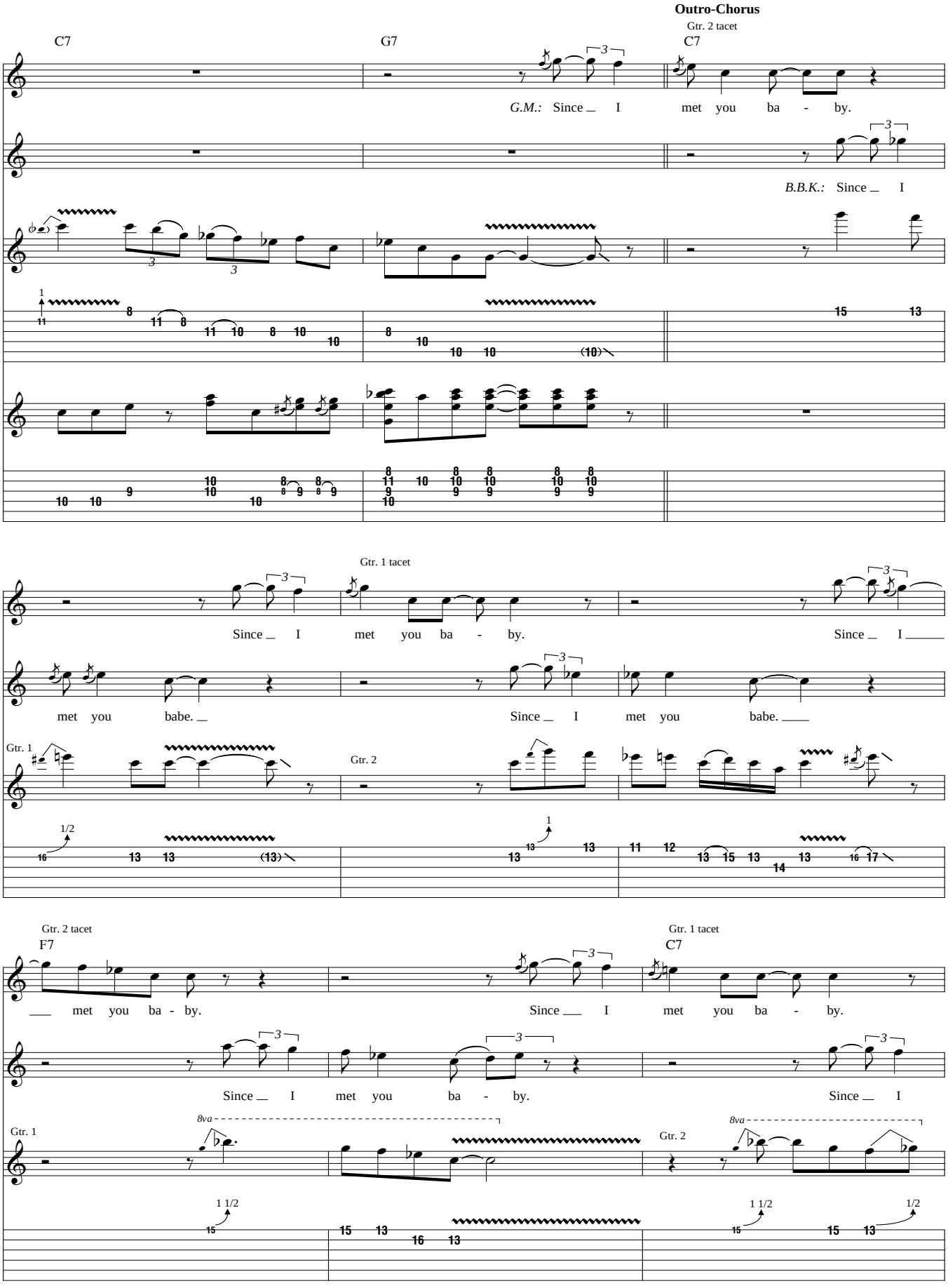
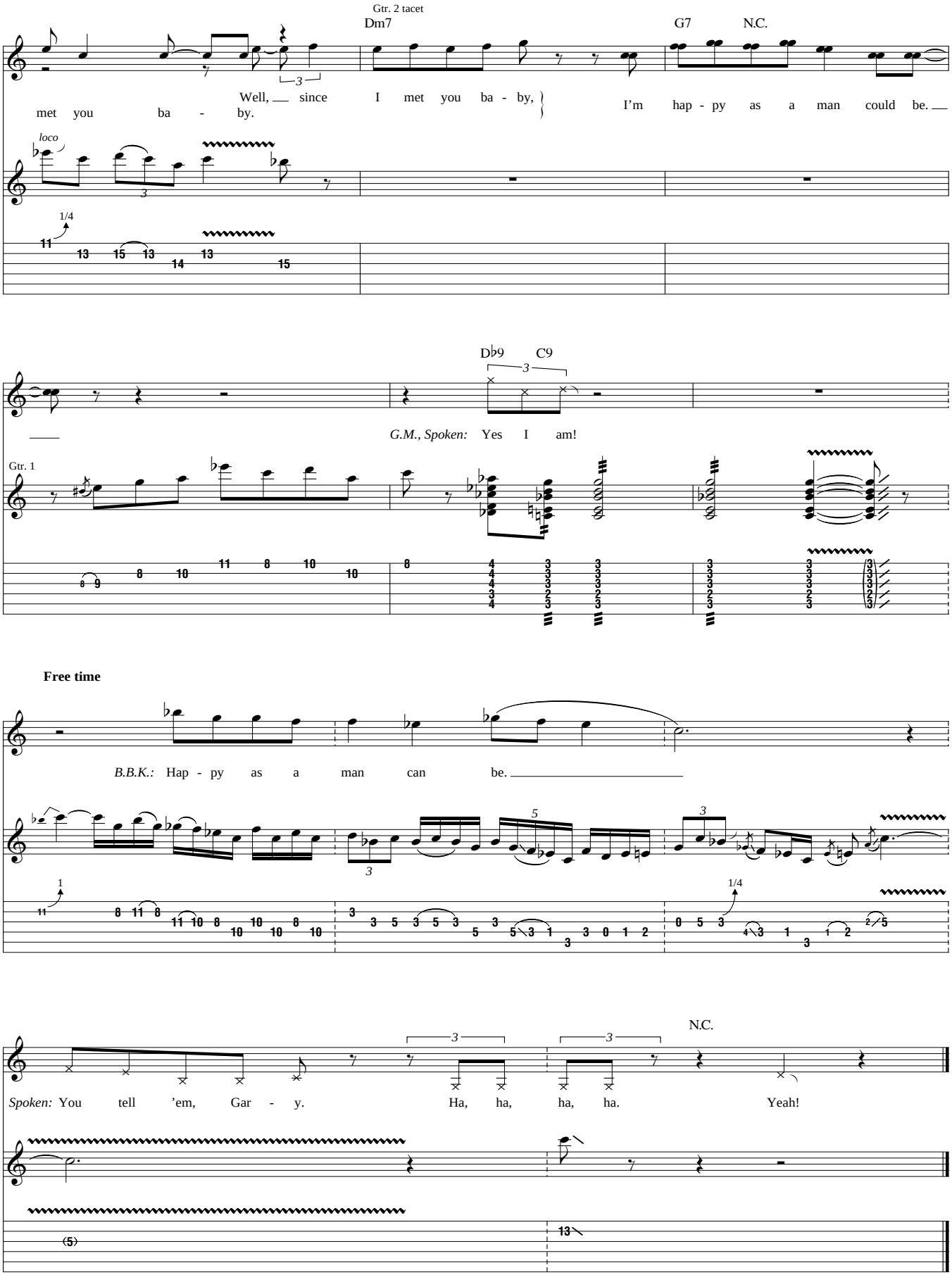
*Sung as even eighth notes.



Chorus

Dm7
G7
Since I met you ba - by, I'm hap - py as a man could
rake
C7
G7
C7
Guitar Solo
be.
Spoken: Yes I am!
Gtr. 1
let ring
Gtr. 2
mp
F7
C7

F7
C7
G7
F7
C7
G7
C7
Chorus
Gtr. 1 tacet
G.M.: Since I met you ba - by.
mf

Gtr. 2 tacet
B.B.K.: Since I met you ba - by.
G.M.: Since I
Gtr. 2
Gtr. 1
1/4
1/4
Gtr. 1 tacet
F7
Gtr. 2 tacet
C7
met you ba - by.
B.B.K.: Since I met you ba - by.
Gtr. 2
Gtr. 1
*Sung as even eighth notes.
Gtr. 1 tacet
Dm7
G7
G.M.: Since I met you ba - by, I'm hap - py as a man could
C7
G7
Guitar Solo
C7
be.
Spoken: One more time!
Gtr. 2
1/4
grad. bend

F7
C7
F7
C7
Dm7
G7
C7
G7
C7
Gtr. 1
Gtr. 2
8va
1/4
1/2
1
1 1/2


F7
C7
8va
loco
1/2
1 1/2
loco
rake

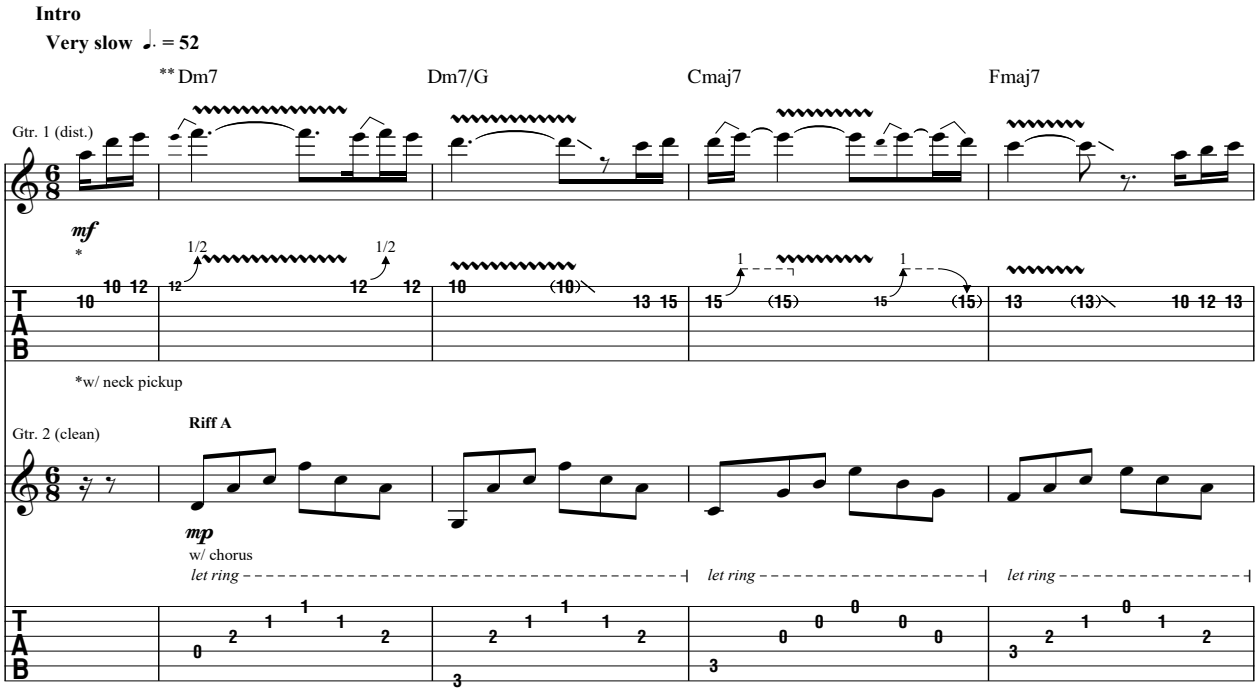

F7
C7
1/4
1/2
1/2

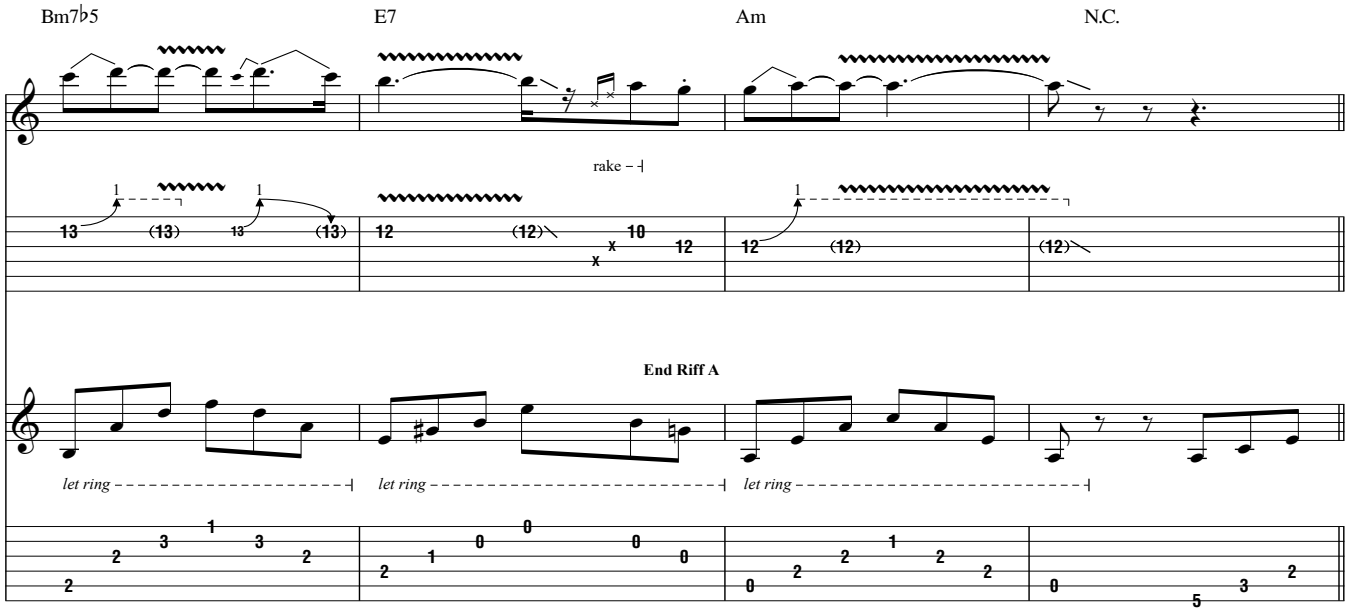

Dm7
G7
8va
loco
1 1/2
1/2
1
1/2
*Played as even eighth notes.

Outro-Chorus
Gtr. 2 tacet
C7
G7
C7
G.M.: Since I met you ba - by.
B.B.K.: Since I
Gtr. 1 tacet
Since I met you ba - by. Since I
met you babe. Since I met you babe.
Gtr. 1
Gtr. 2
Gtr. 2 tacet
F7
Gtr. 1 tacet
C7
met you ba - by. Since I met you ba - by.
Since I met you ba - by. Since I
8va
Gtr. 1
Gtr. 2
8va
1 1/2
1/2

Gtr. 2 tacet
Dm7
G7
N.C.
Well, since I met you ba - by,
met you ba - by.
I'm hap - py as a man could be.
loco
1/4
Db9
C9
G.M., Spoken: Yes I am!
Gtr. 1
Free time
B.B.K.: Hap - py as a man can be.
1
1/4
N.C.
Spoken: You tell 'em, Gar - y.
Ha, ha, ha, ha.
Yeah!

from Gary Moore - *Still Got the Blues*

Still Got the Blues

Words and Music by Gary Moore





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Verse

Gtrs. 1 & 2 tacet

Dm7 Dm7/G Cmaj7 Fmaj7

1. Used to be so eas - y to give my heart a - way,

Bm7♭5 E7 Am Am/B Am/C Am

but I found out the hard way there's a price you have to pay.

Dm7 Dm7/G Cmaj7 Fmaj7

I found out that love was no friend of mine,

Bm7♭5 E5

for I should have known time af - ter time.

Gtr. 3 (slight dist.)

mf

slight P.M.

Chorus

Gtr. 3 tacet

Am Em7 Am D9

So long, it was so long a - go, but I've

Gtr. 2 **Rhy. Fig. 1** **End Rhy. Fig. 1**

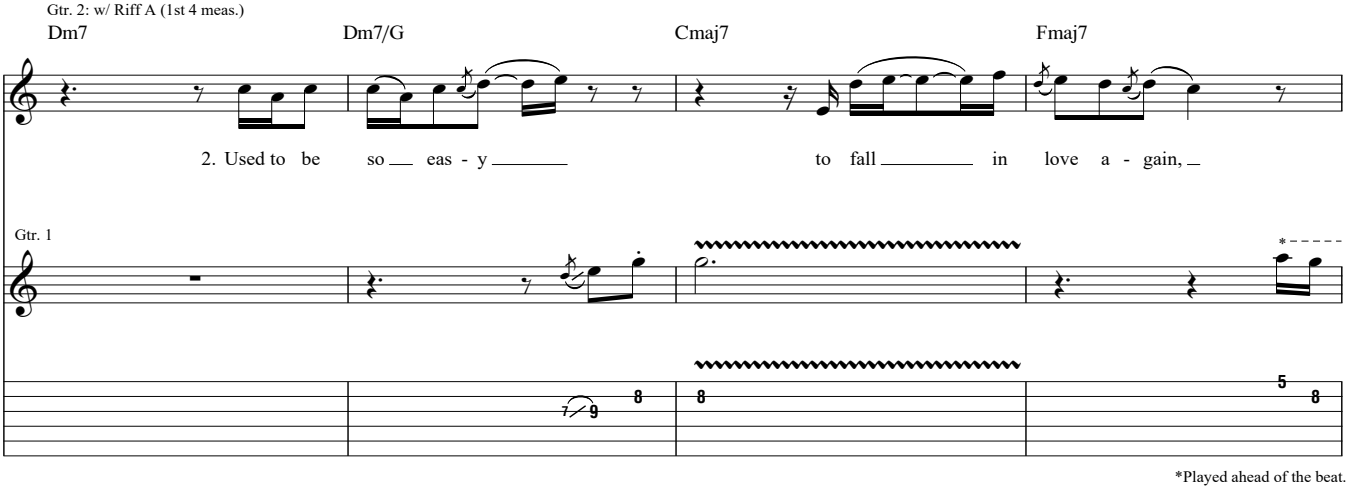
F9 E7♯9 Am N.C.

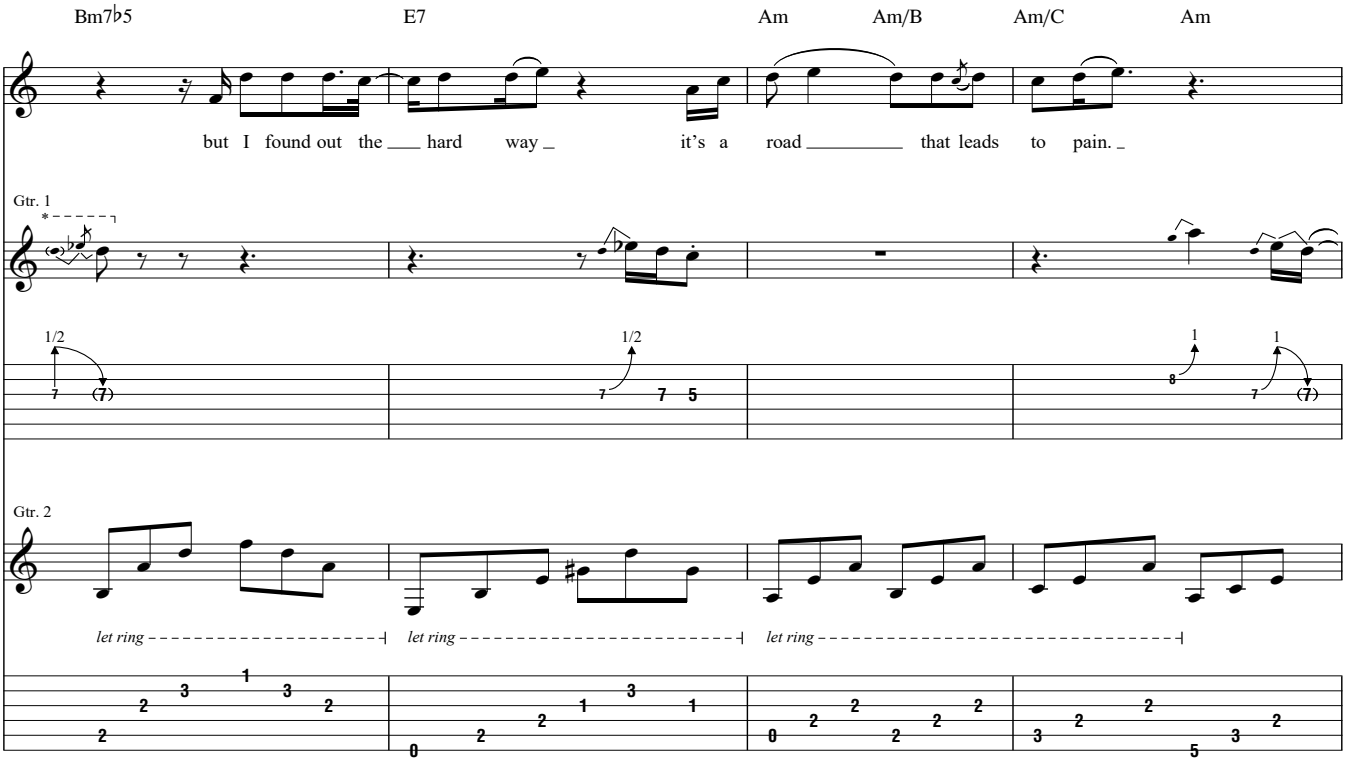
still got the blues for you.

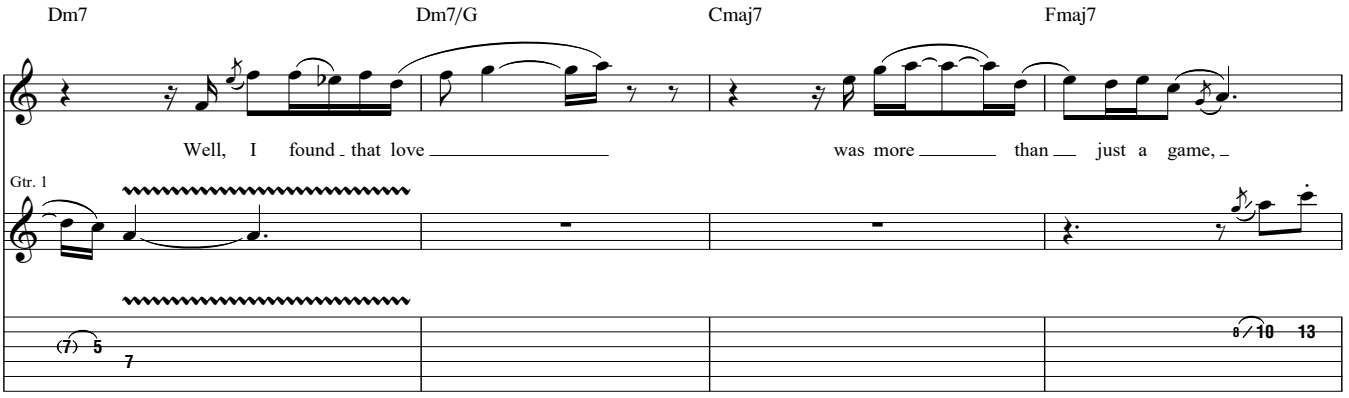
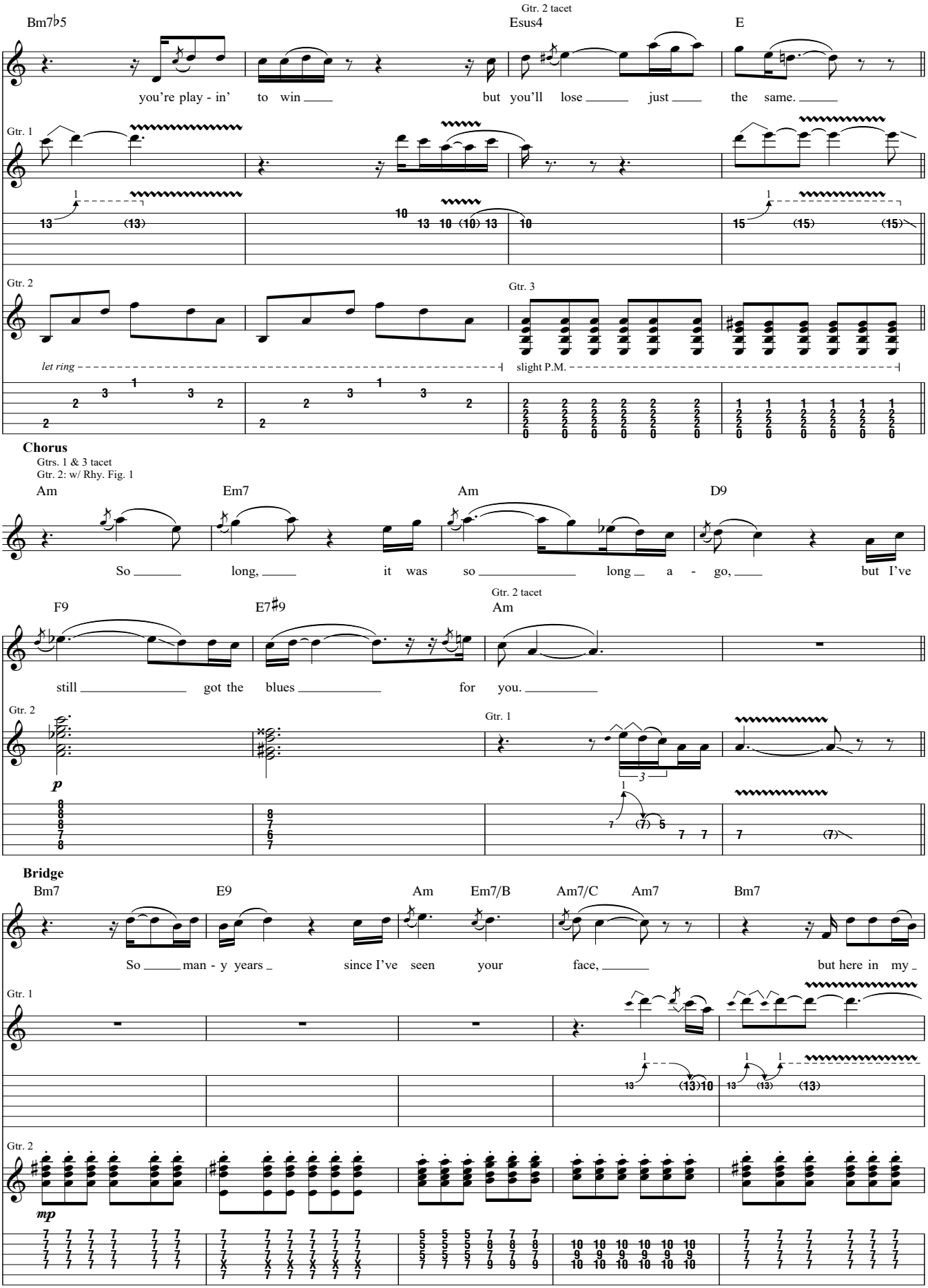
p *mf* *mp*

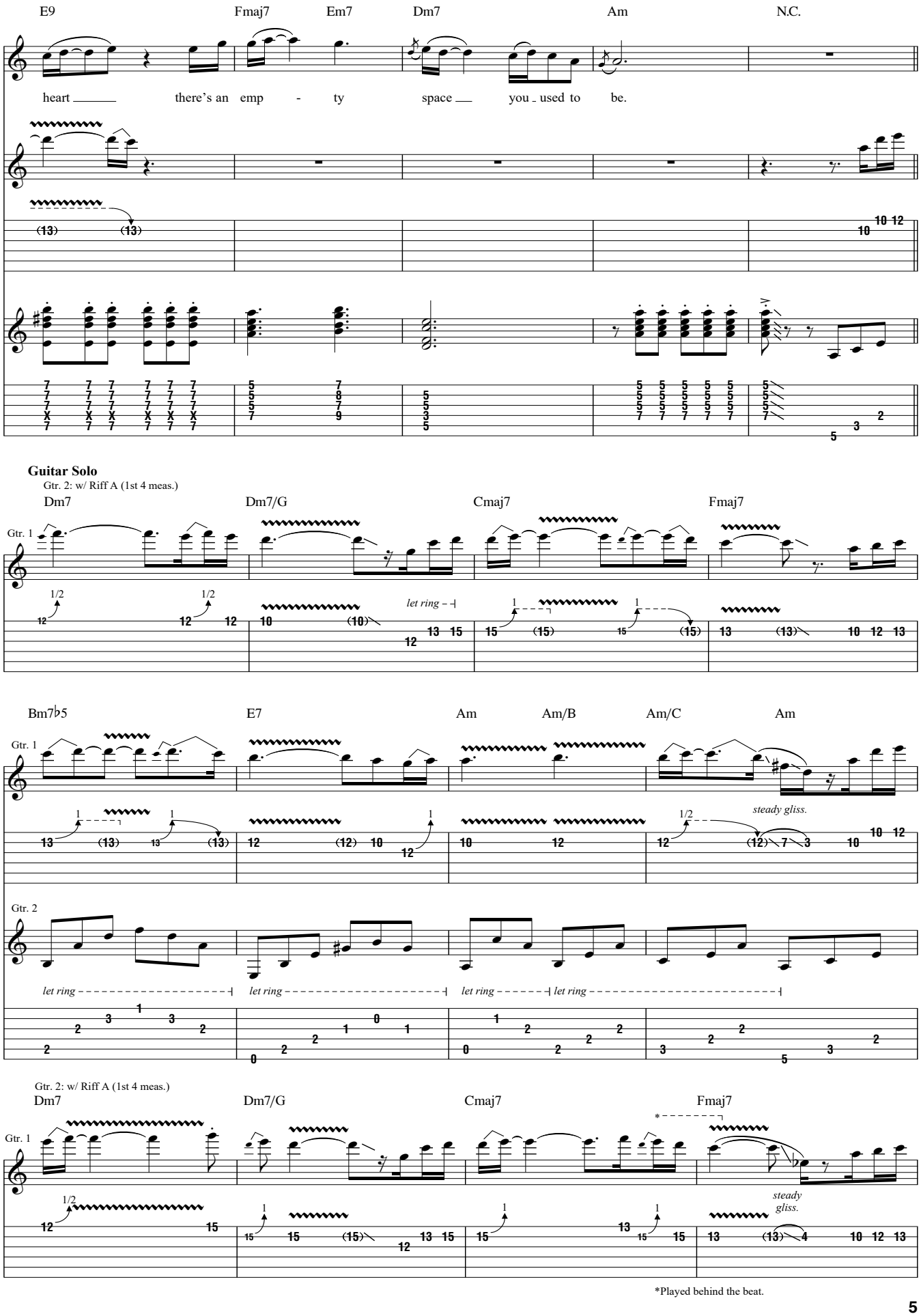
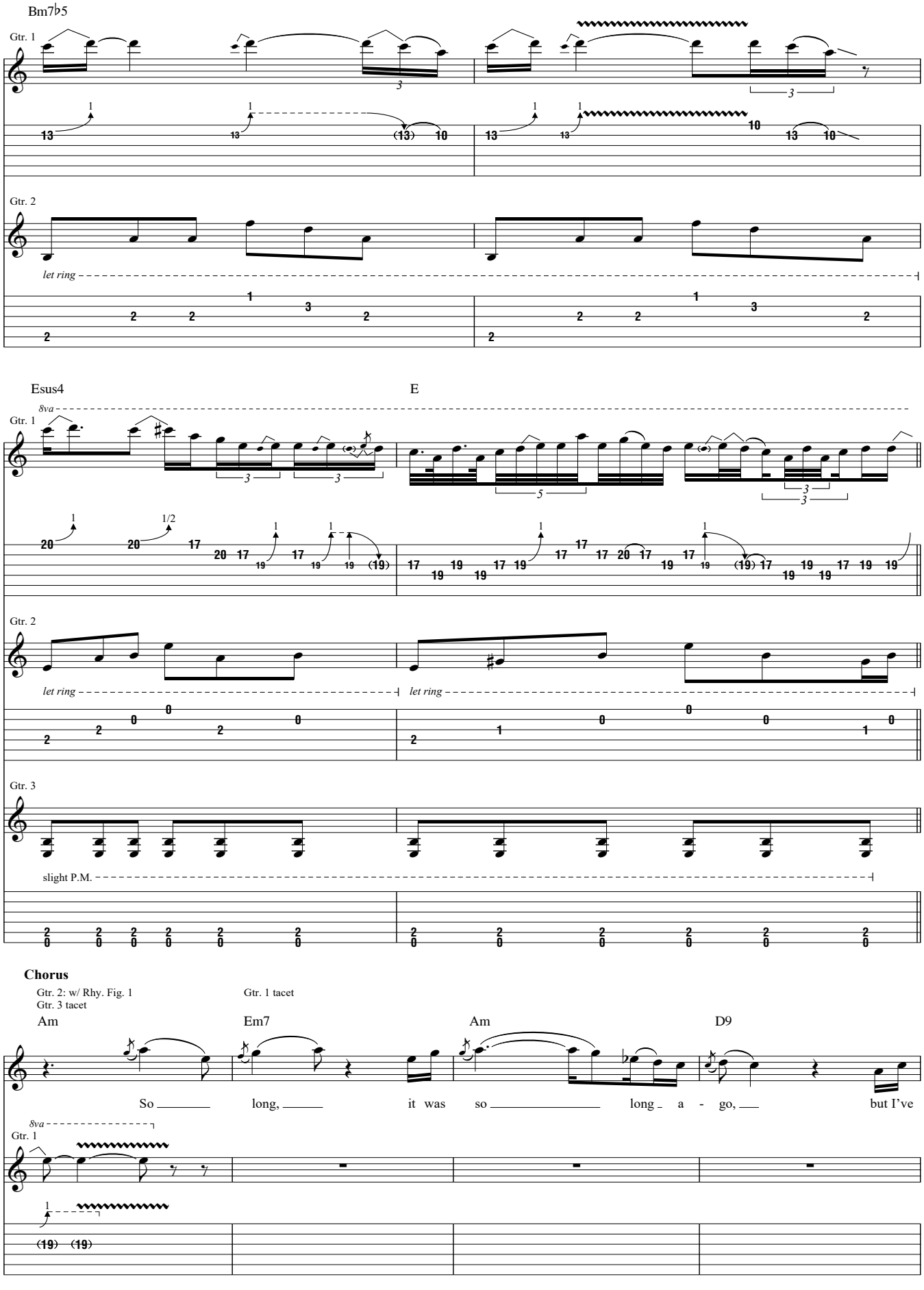
Verse

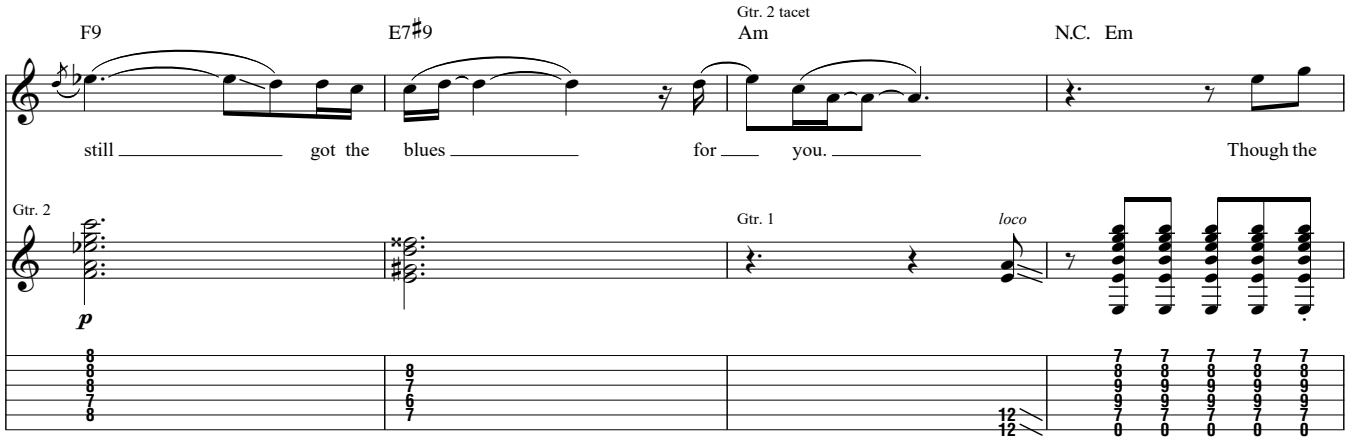
Gtr. 2: w/ Riff A (1st 4 meas.)

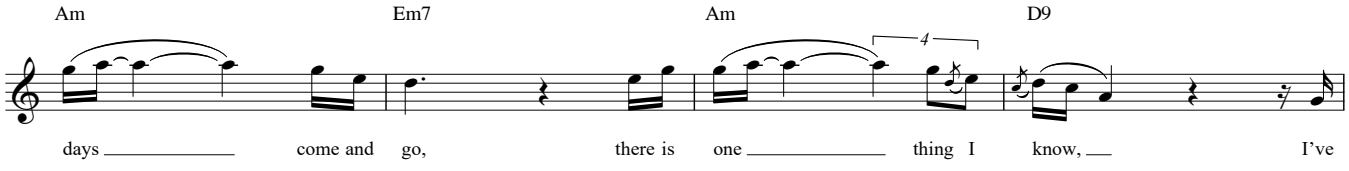


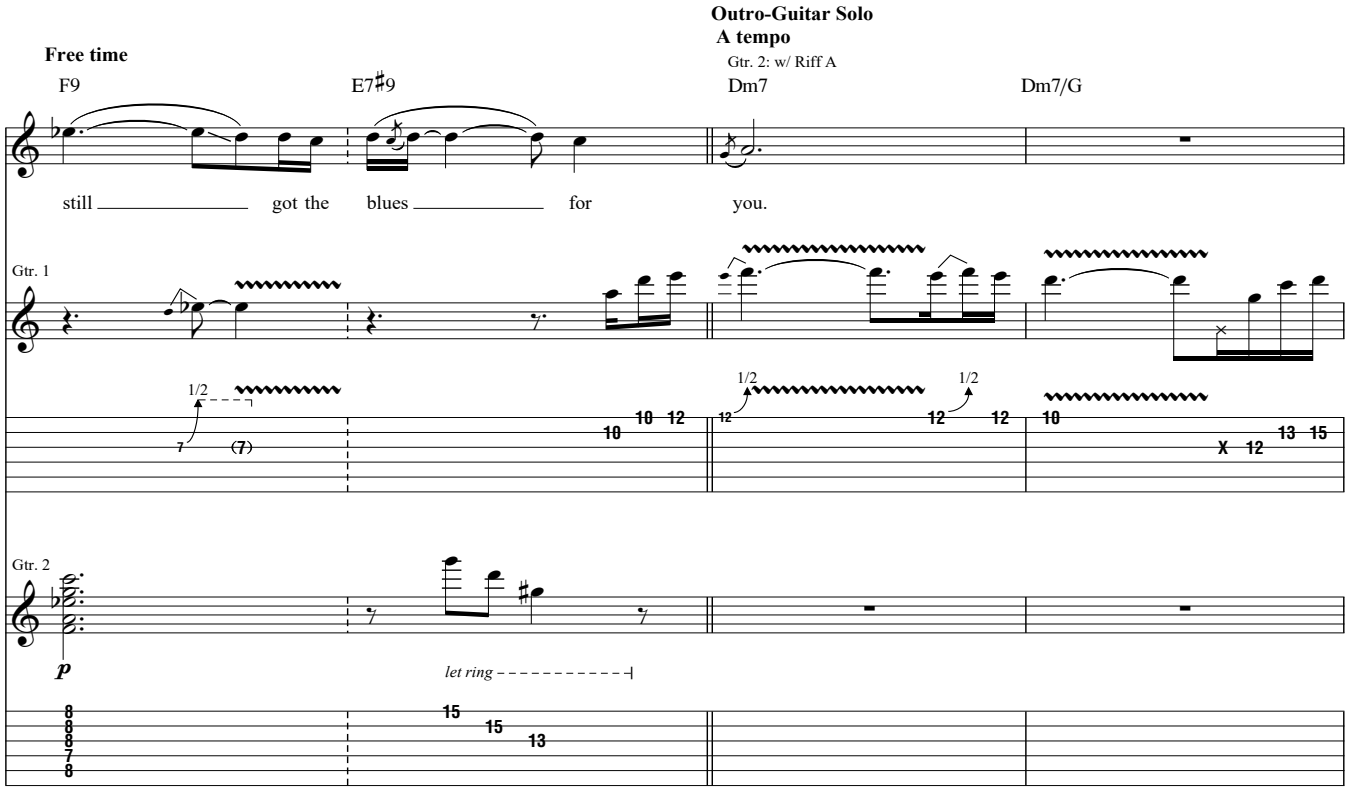
*Played ahead of the beat.

Gtr. 2: w/ Riff A (1st 4 meas.)

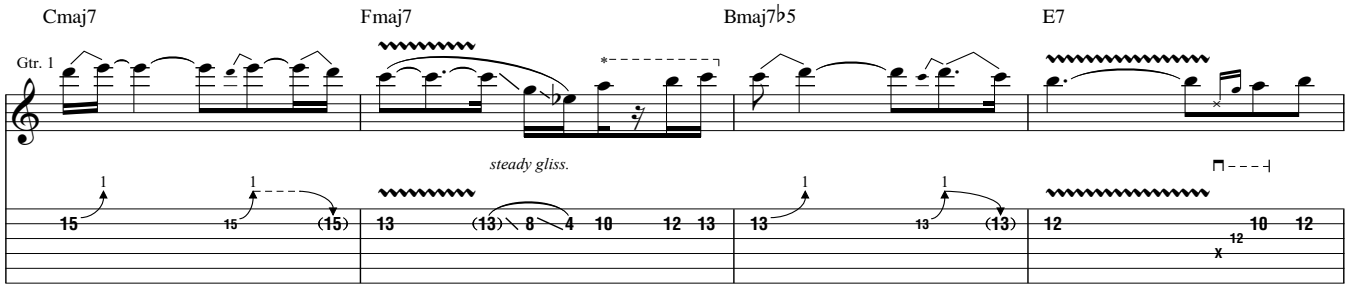


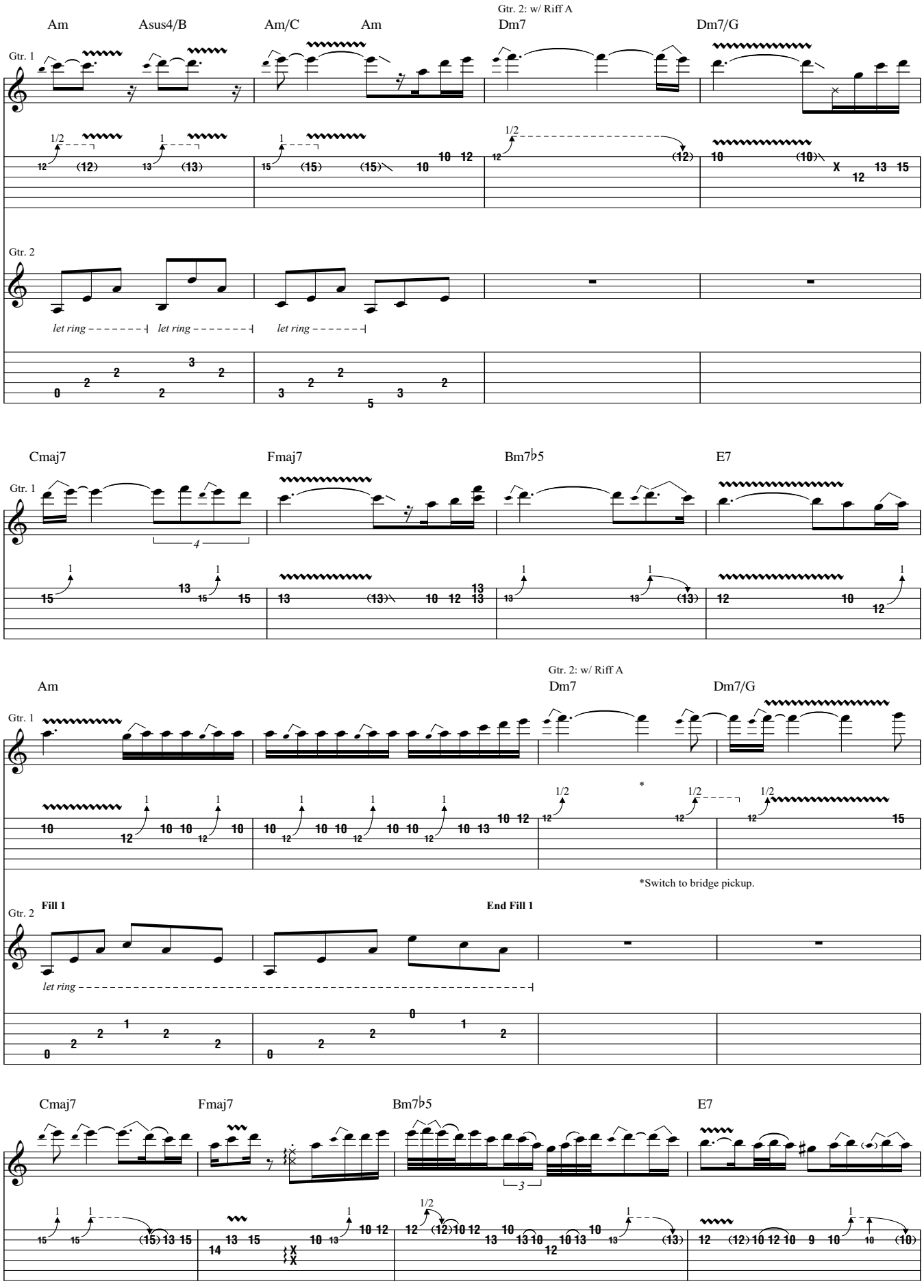
Bm7♭5
Gtr. 2 tacet
Esus4
E
you're play - in' to win but you'll lose just the same.
Gtr. 1
Gtr. 2
Gtr. 3
let ring
slight P.M.
Chorus
Gtrs. 1 & 3 tacet
Gtr. 2: w/ Rhy. Fig. 1
Am
Em7
Am
D9
So long, it was so long a - go, but I've
F9
E7♯9
Gtr. 2 tacet
Am
still got the blues for you.
Gtr. 2
Gtr. 1
p
Bridge
Bm7
E9
Am
Em7/B
Am7/C
Am7
Bm7
So man - y years since I've seen your face, but here in my
Gtr. 1
Gtr. 2
mp

E9
Fmaj7
Em7
Dm7
Am
N.C.
heart there's an emp - ty space you used to be.
Guitar Solo
Gtr. 2: w/ Riff A (1st 4 meas.)
Dm7
Dm7/G
Cmaj7
Fmaj7
Gtr. 1
let ring
Bm7♭5
E7
Am
Am/B
Am/C
Am
steady gliss.
Gtr. 2
Gtr. 2: w/ Riff A (1st 4 meas.)
*Played behind the beat.

Bm7♭5
Gtr. 1
Gtr. 2
let ring
Esus4
E
8va
Gtr. 1
Gtr. 2
let ring
let ring
Gtr. 3
slight P.M.
Chorus
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3 tacet
Gtr. 1 tacet
Am
Em7
Am
D9
So long, it was so long a - go, but I've
8va
Gtr. 1

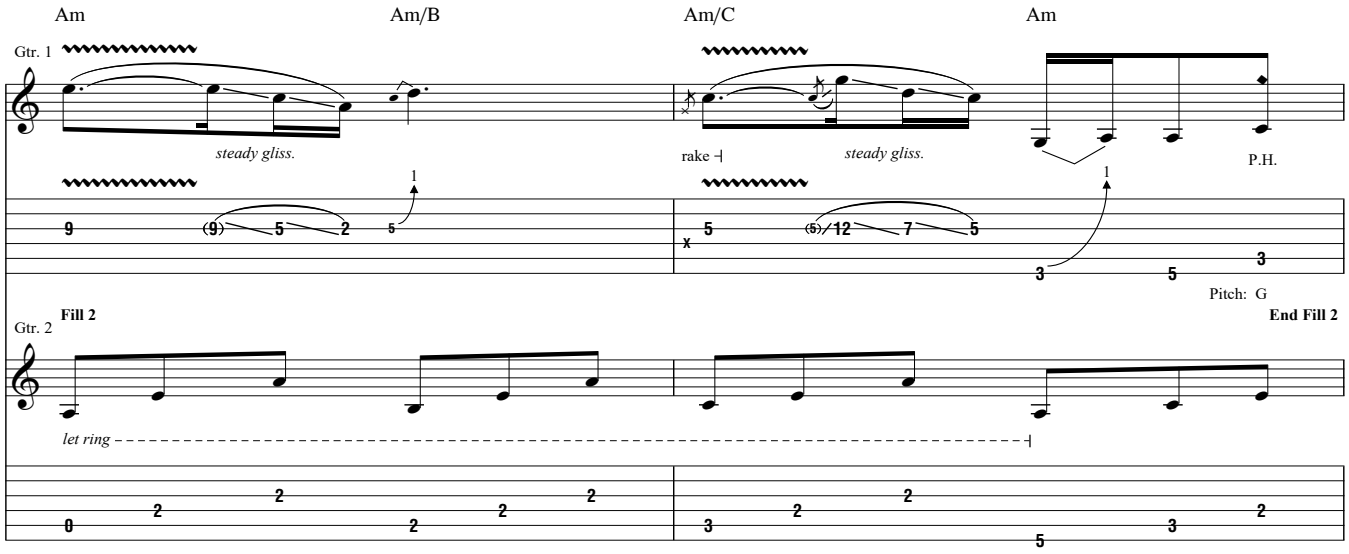


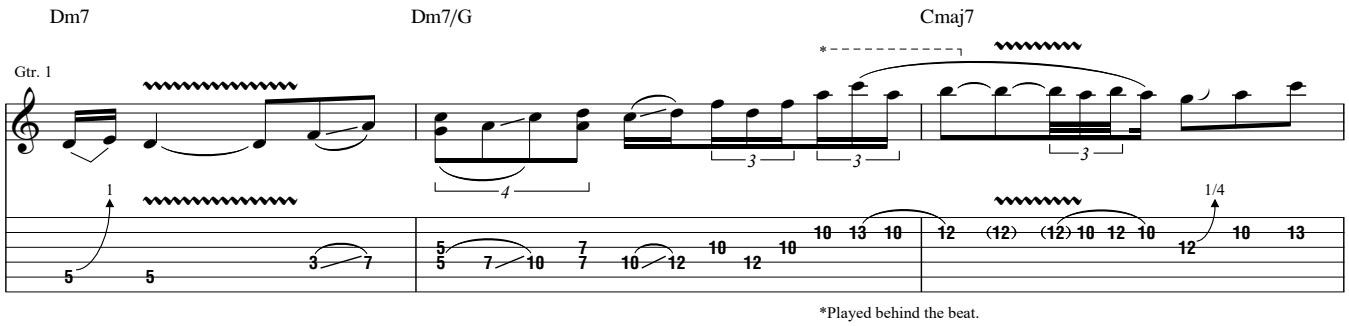


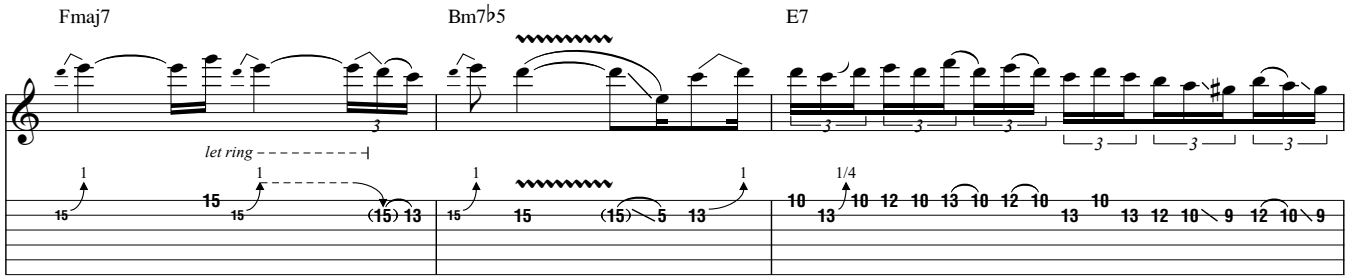


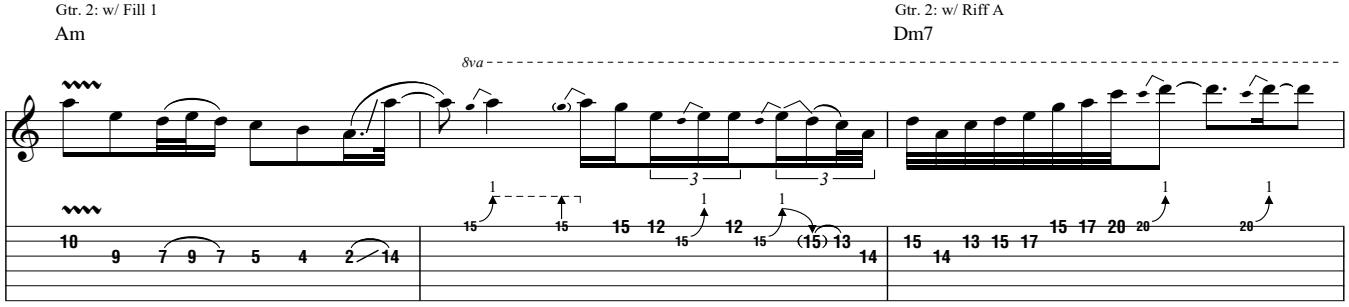


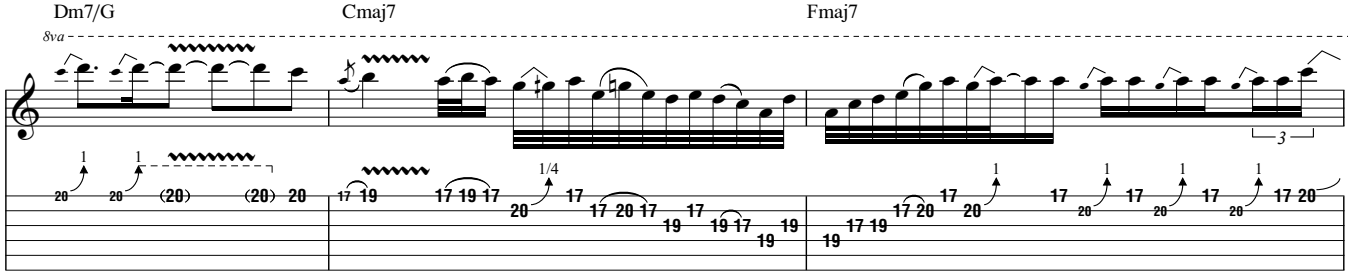
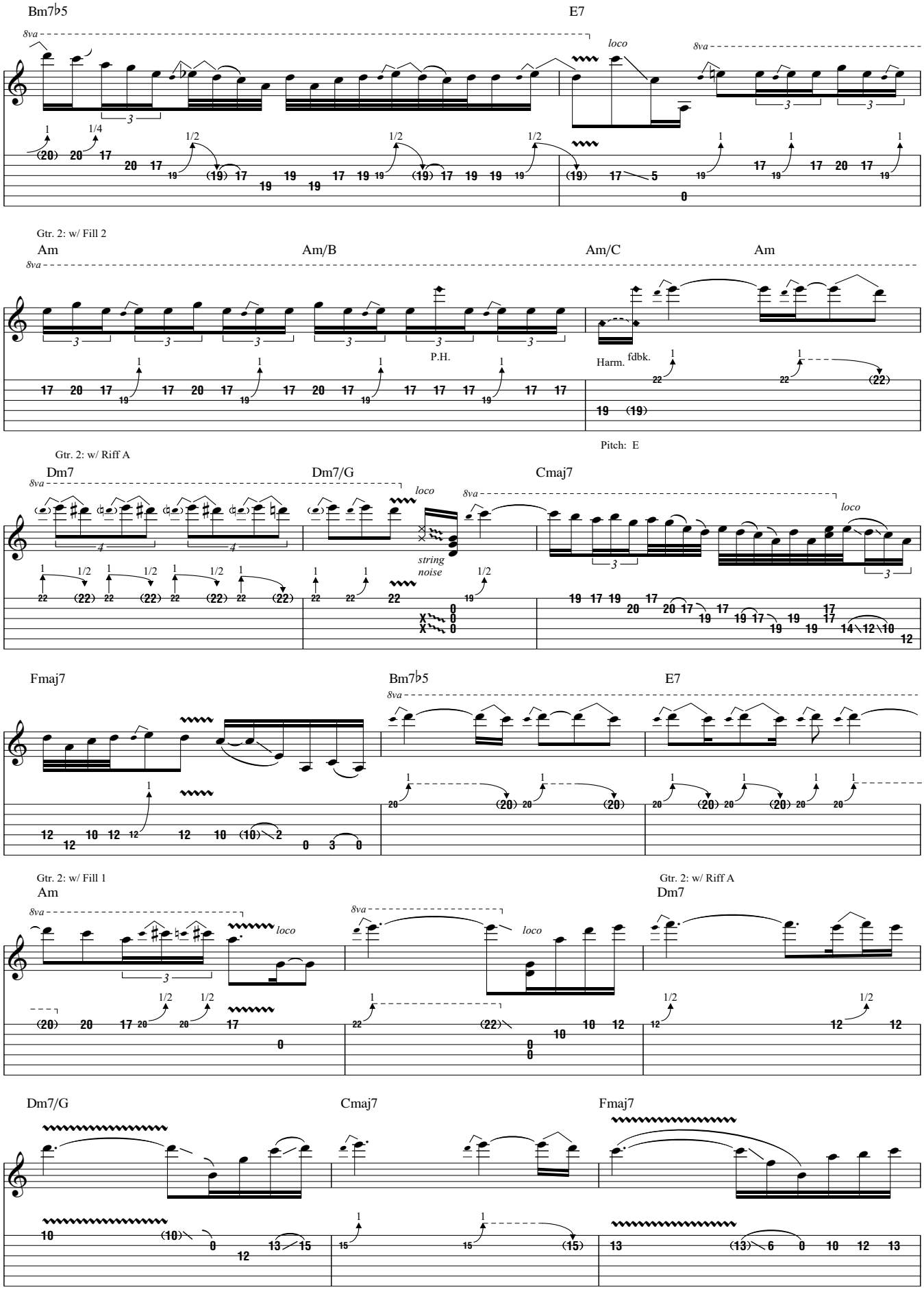
*Played ahead of the beat.

Am
Asus4/B
Am/C
Am
Gtr. 2: w/ Riff A
Dm7
Dm7/G
Gtr. 1
Gtr. 2
let ring
let ring
let ring
Cmaj7
Fmaj7
Bm7♭5
E7
Gtr. 1
Am
Gtr. 2: w/ Riff A
Dm7
Dm7/G
Gtr. 1
*Switch to bridge pickup.
Fill 1
End Fill 1
Gtr. 2
let ring
Cmaj7
Fmaj7
Bm7♭5
E7

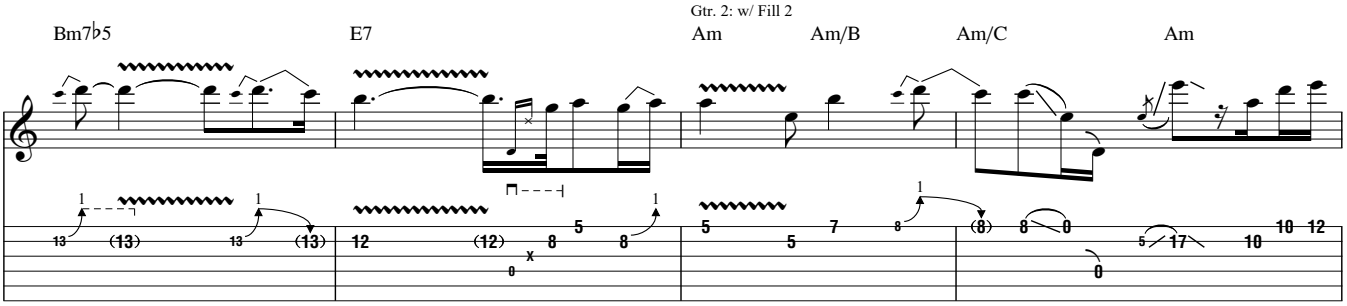

Am
Am/B
Am/C
Am
Gtr. 1
steady gliss.
rake
steady gliss.
P.H.
Pitch: G
Gtr. 2
Fill 2
End Fill 2
let ring

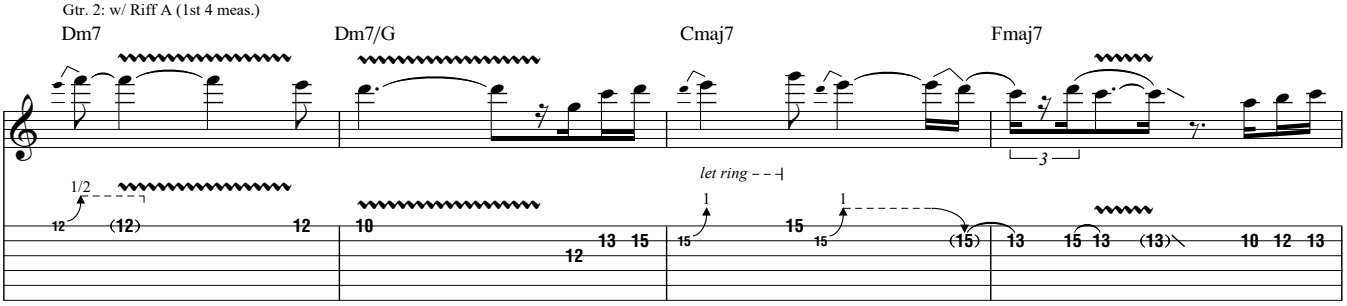

Gtr. 2: w/ Riff A
Dm7
Dm7/G
Cmaj7
Gtr. 1
*Played behind the beat.

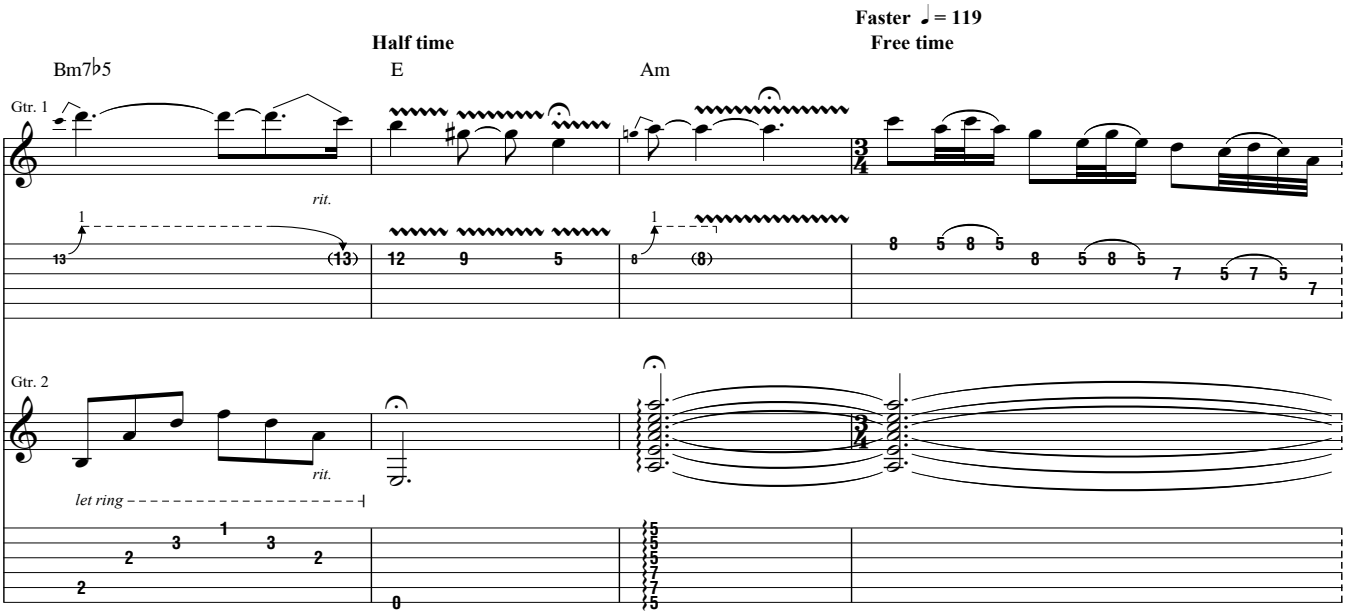

Fmaj7
Bm7♭5
E7
let ring

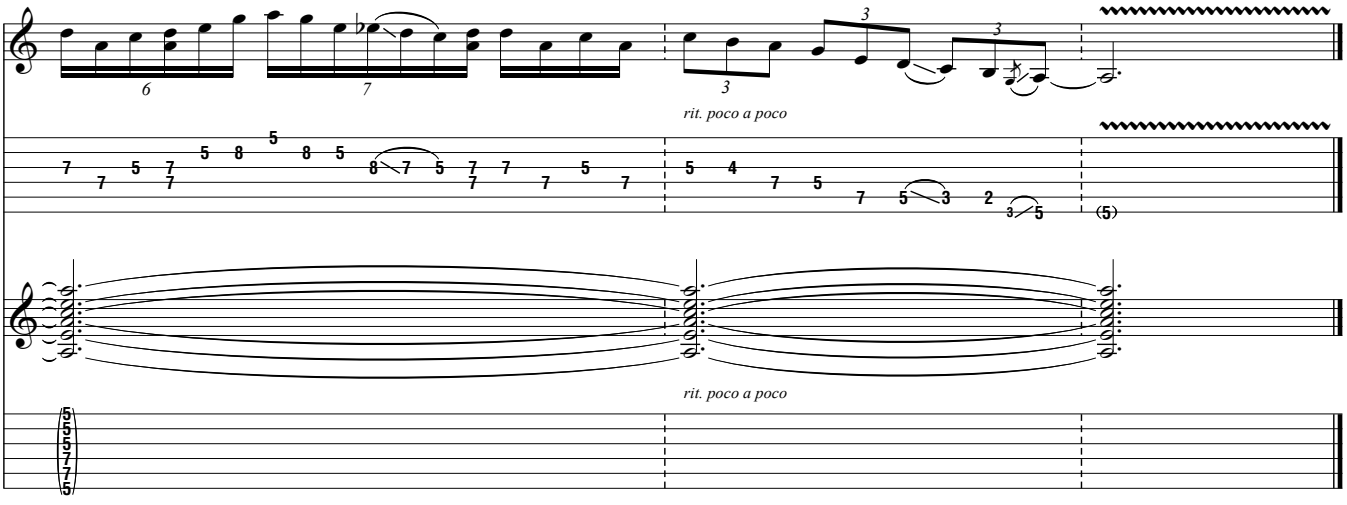

Gtr. 2: w/ Fill 1
Am
Gtr. 2: w/ Riff A
Dm7
8va


Dm7/G
Cmaj7
Fmaj7
8va

Bm7♭5
E7
8va
loco
Gtr. 2: w/ Fill 2
Am
Am/B
Am/C
Am
P.H.
Harm.
fdbk.
Pitch: E
Gtr. 2: w/ Riff A
Dm7
Dm7/G
Cmaj7
string noise
Fmaj7
Gtr. 2: w/ Fill 1
Dm7
Dm7/G
Cmaj7
Fmaj7


Gtr. 2: w/ Fill 2
Bm7♭5
E7
Am
Am/B
Am/C
Am

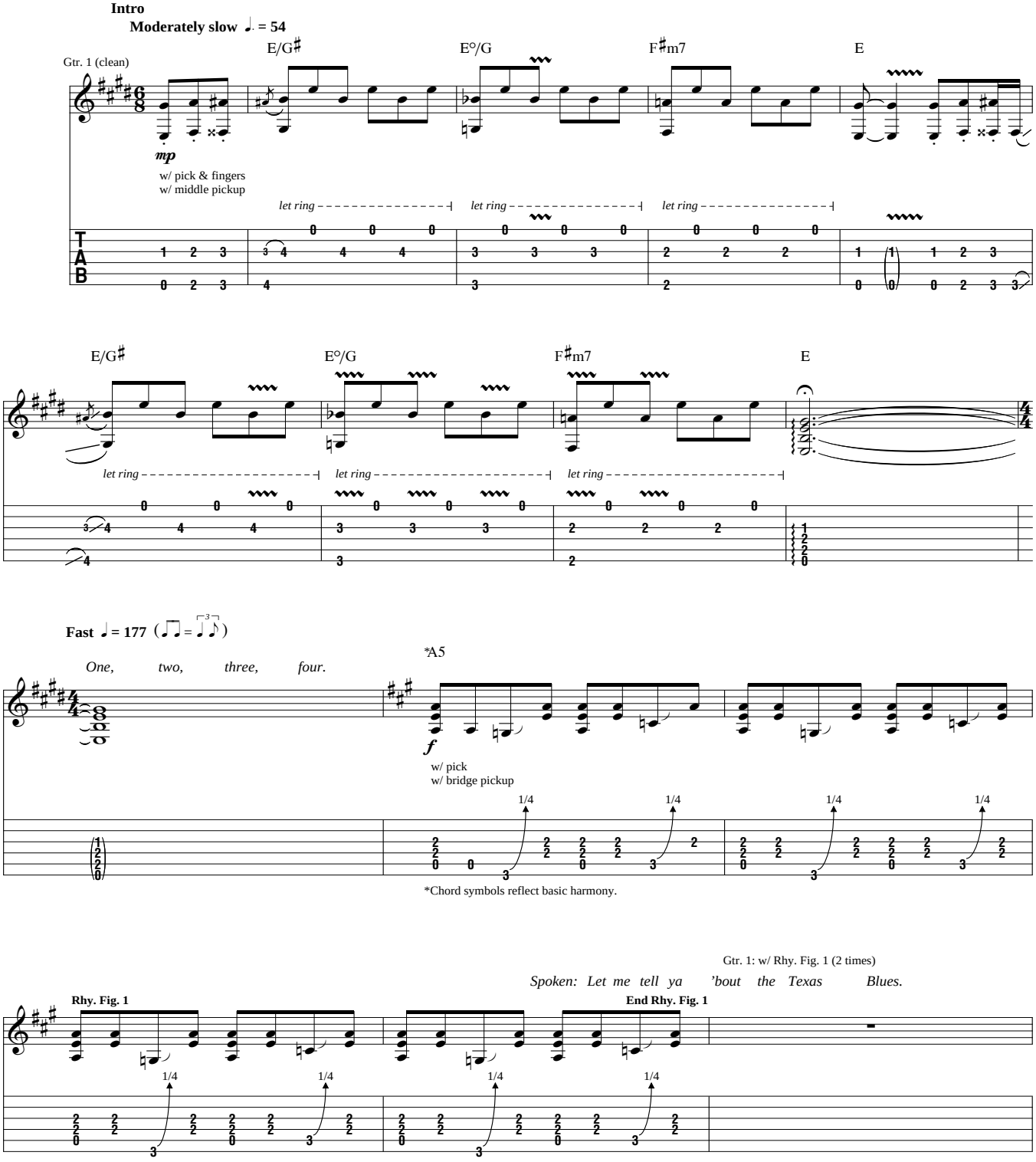

Gtr. 2: w/ Riff A (1st 4 meas.)
Dm7
Dm7/G
Cmaj7
Fmaj7
let ring


Half time
Faster ♩= 119
Free time
Bm7♭5
E
Am
Gtr. 1
rit.
Gtr. 2
rit.
let ring


rit. poco a poco
rit. poco a poco

from Gary Moore - *Still Got the Blues*

Texas Strut

Words and Music by Gary Moore

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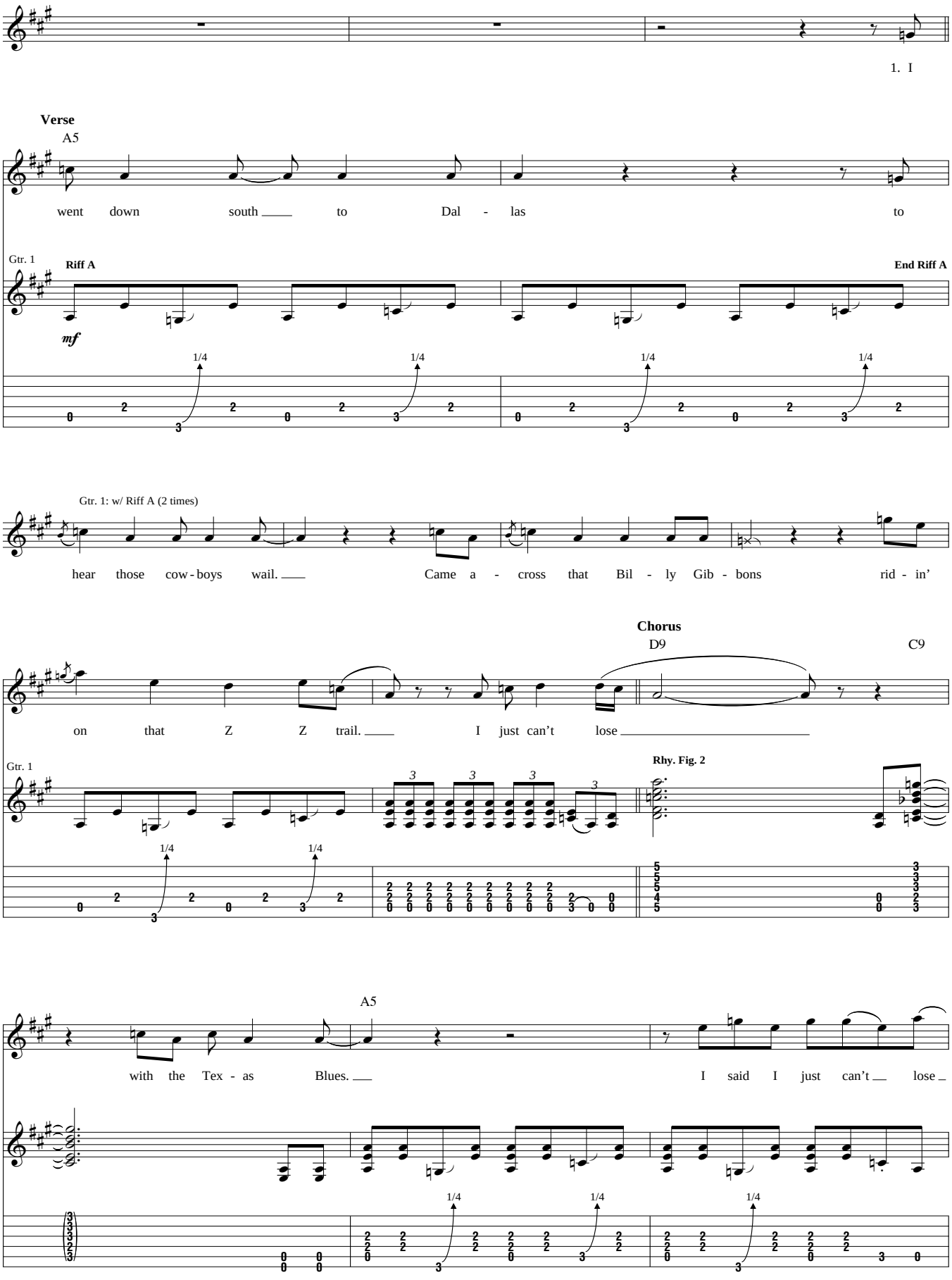
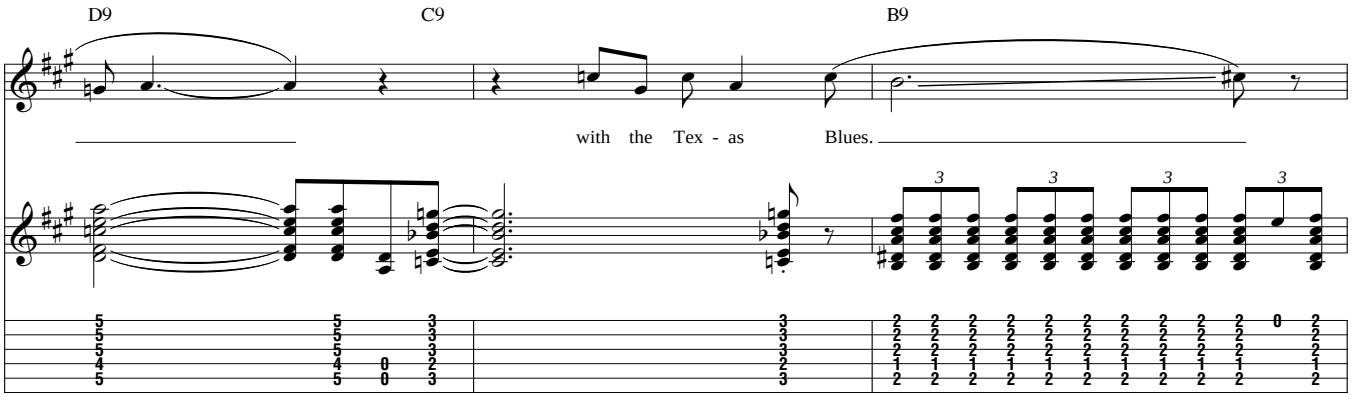
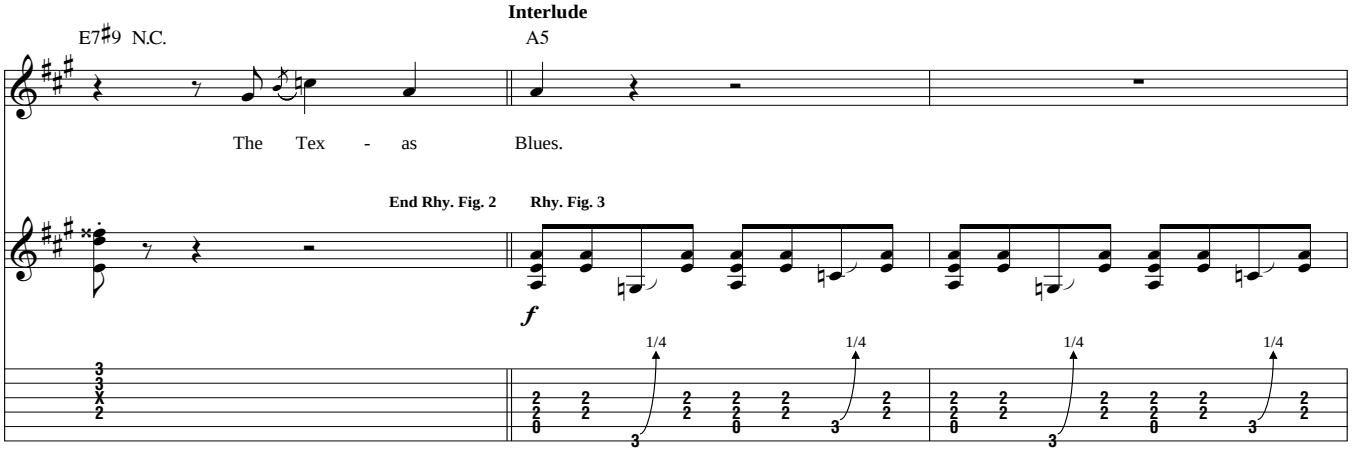
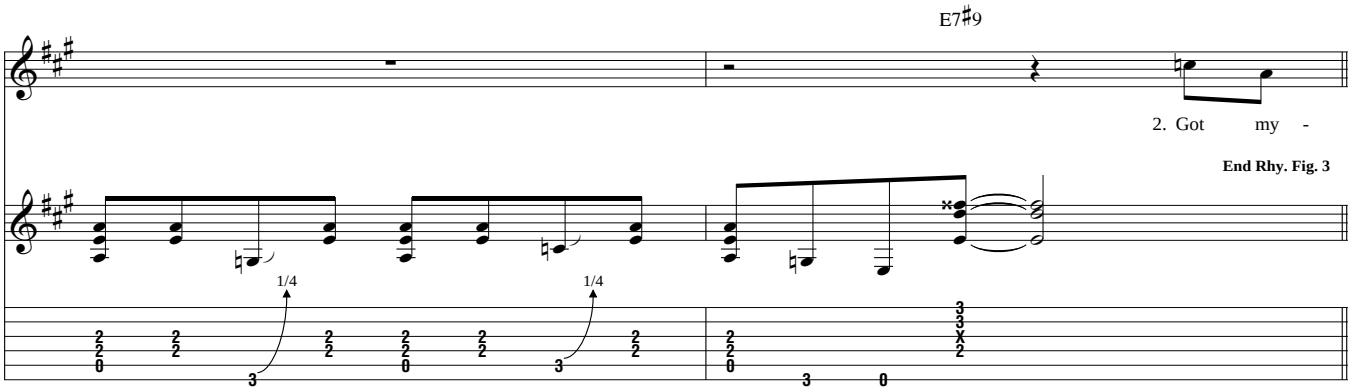
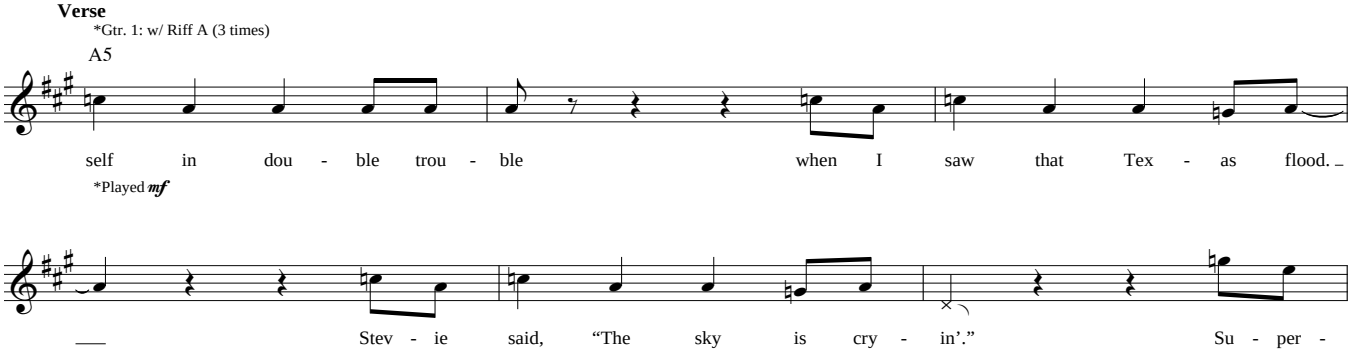
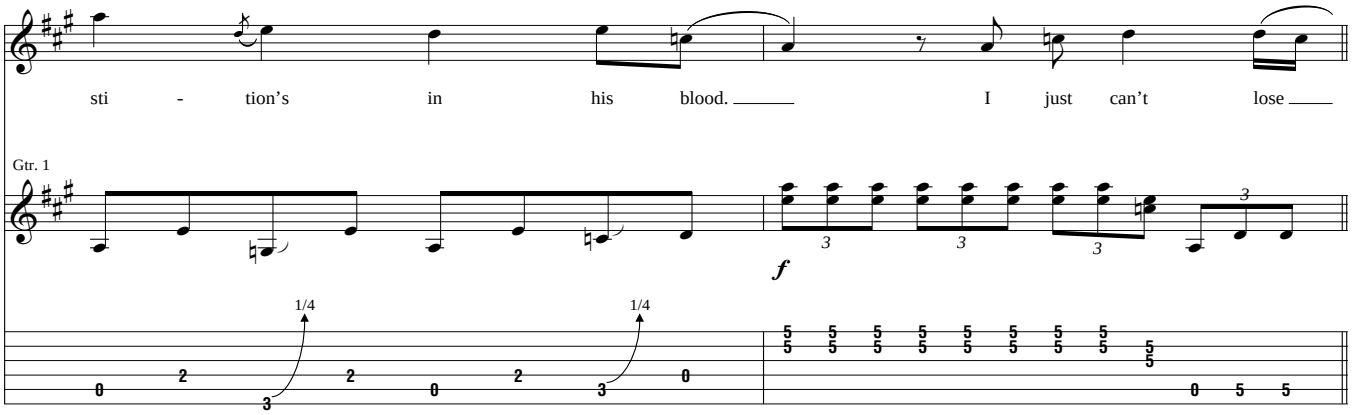

1. I
Verse
A5
went down south to Dal - las to
Gtr. 1
Riff A
End Riff A
mf
1/4
Gtr. 1: w/ Riff A (2 times)
hear those cow - boys wail. Came a - cross that Bil - ly Gib - bons rid - in'
Chorus
D9
C9
on that Z Z trail. I just can't lose
Gtr. 1
Rhy. Fig. 2
A5
with the Tex - as Blues. I said I just can't lose


D9
C9
B9
with the Tex - as Blues.

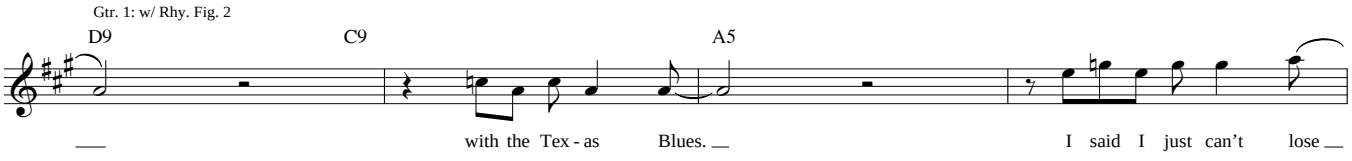

Interlude
E7♯9 N.C.
A5
The Tex - as Blues.
End Rhy. Fig. 2
Rhy. Fig. 3
f
1/4

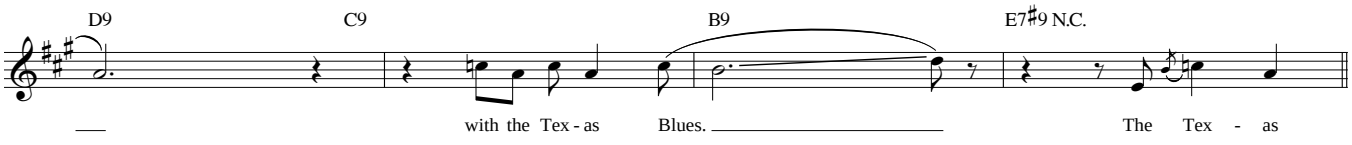

E7♯9
2. Got my -
End Rhy. Fig. 3
1/4


Verse
*Gtr. 1: w/ Riff A (3 times)
A5
self in dou - ble trou - ble when I saw that Tex - as flood.
*Played mf
Stev - ie said, "The sky is cry - in'." Su - per -

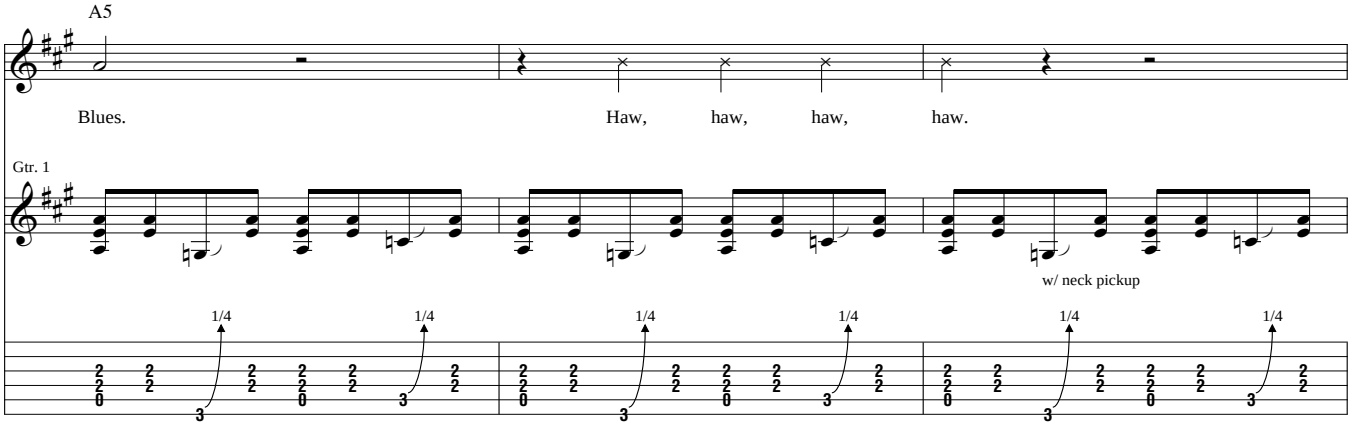


Chorus

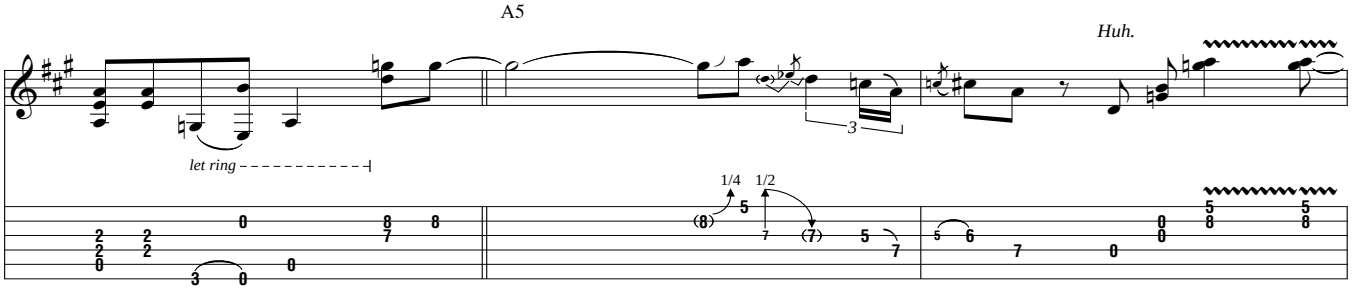


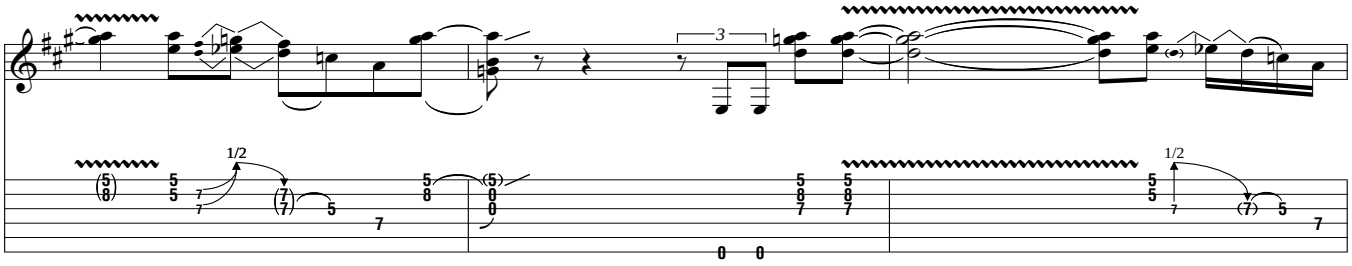


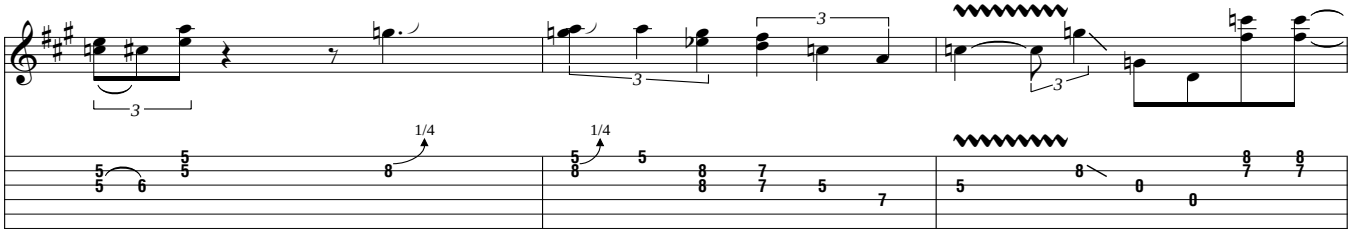
Interlude

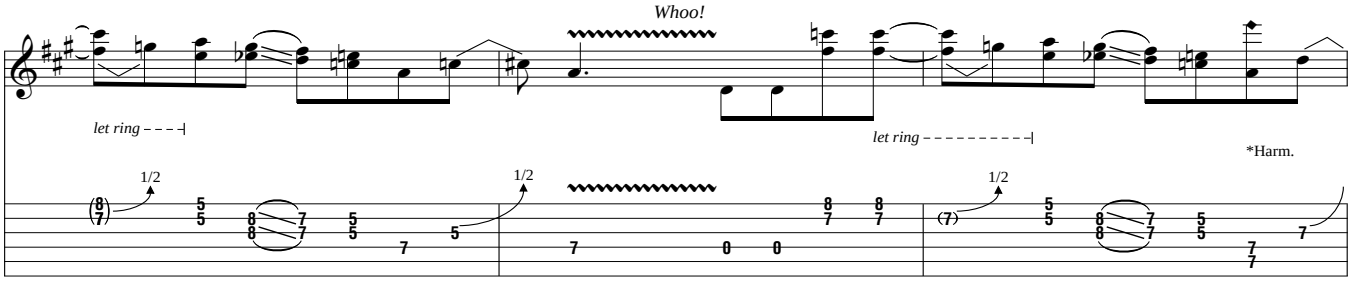


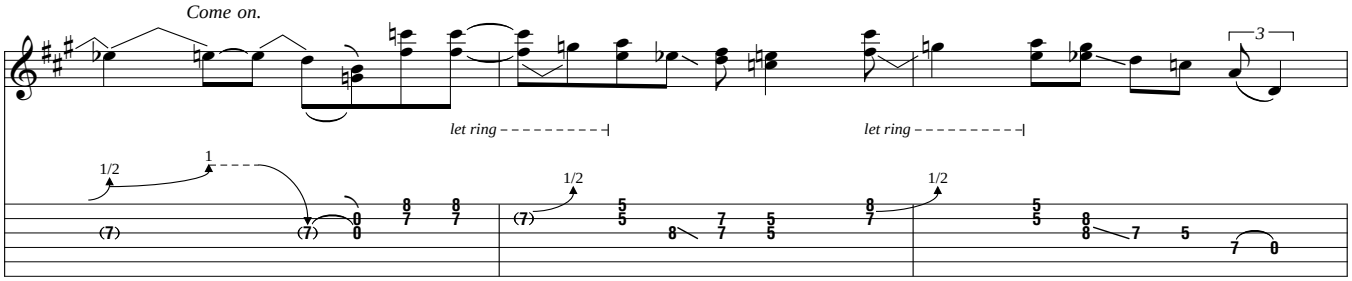
Guitar Solo

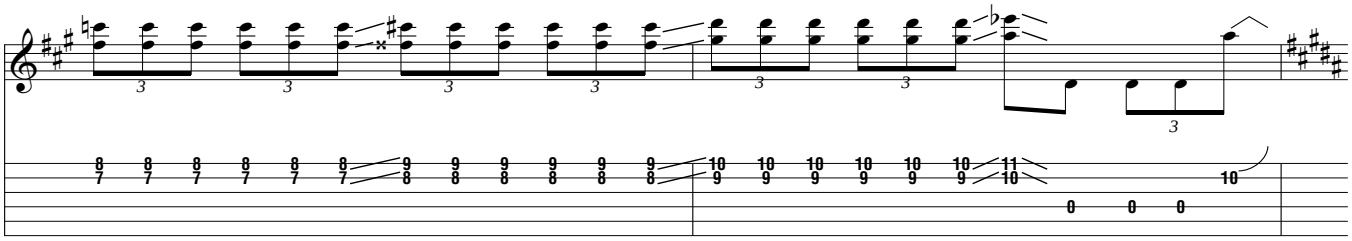


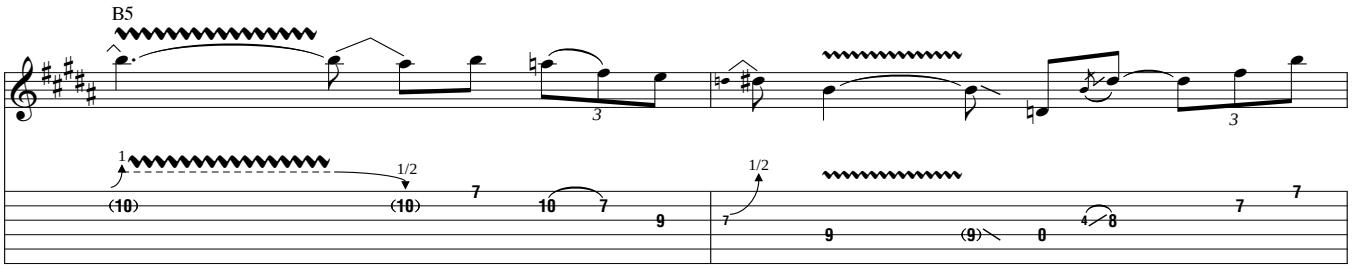


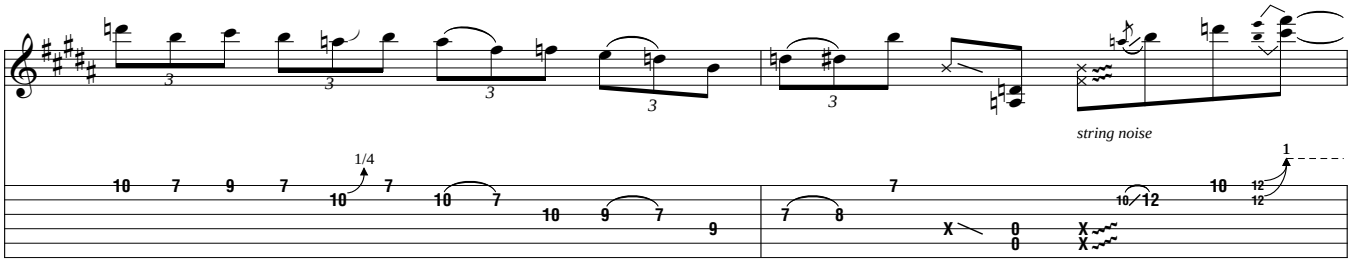


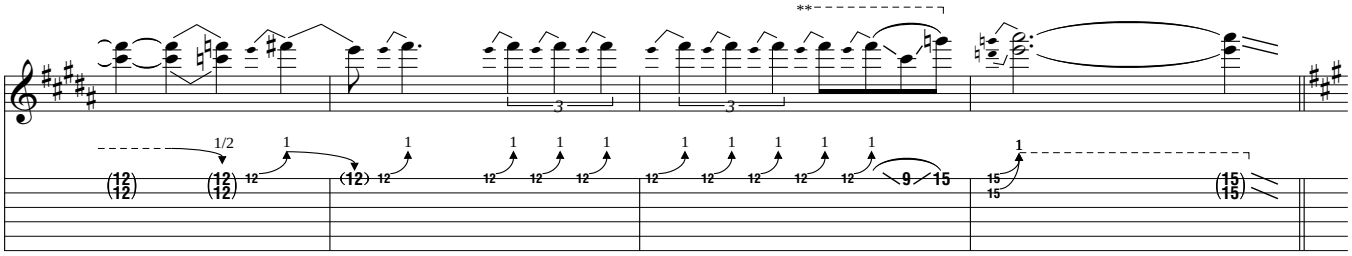

Whoo!
let ring
let ring
*Harm.
*5th string only.


Come on.
let ring
let ring





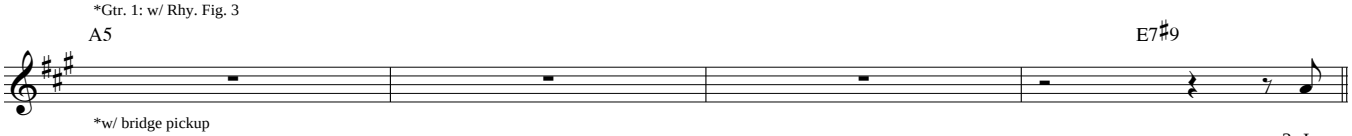




**Played as even eighth-notes.

Interlude

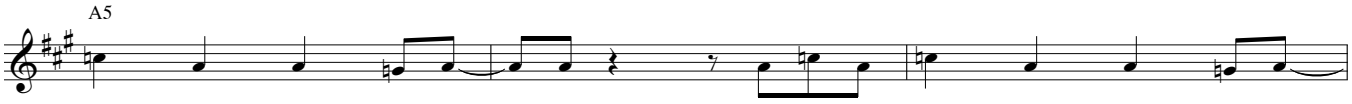
*Gtr. 1: w/ Rhy. Fig. 3

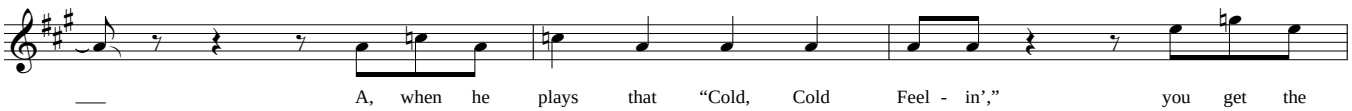
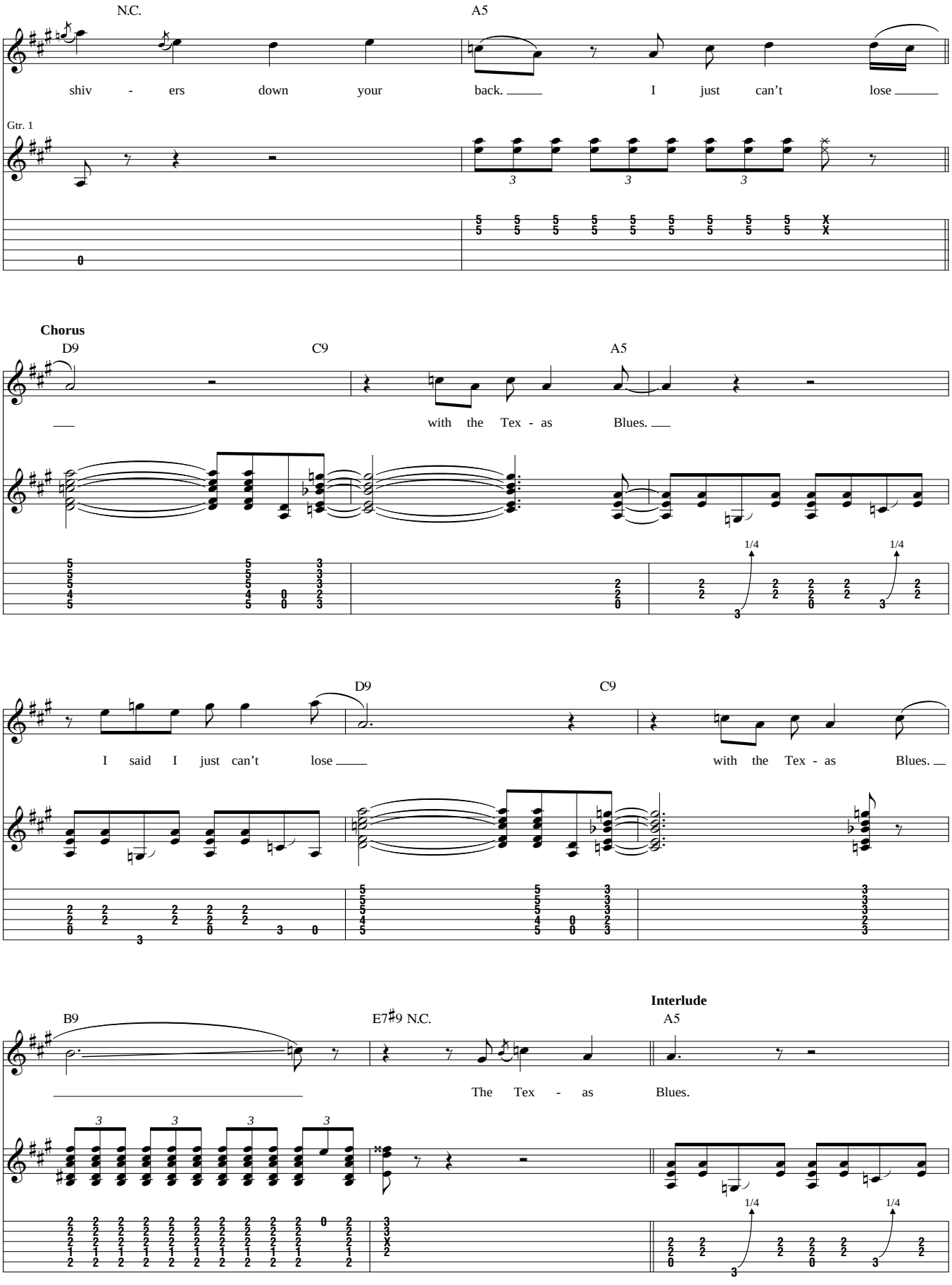


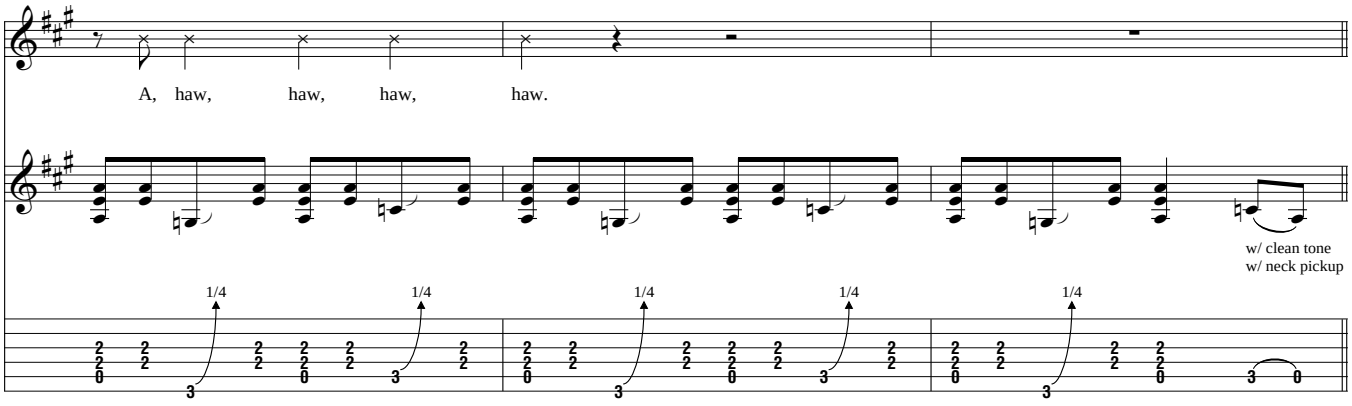
*w/ bridge pickup

3. I

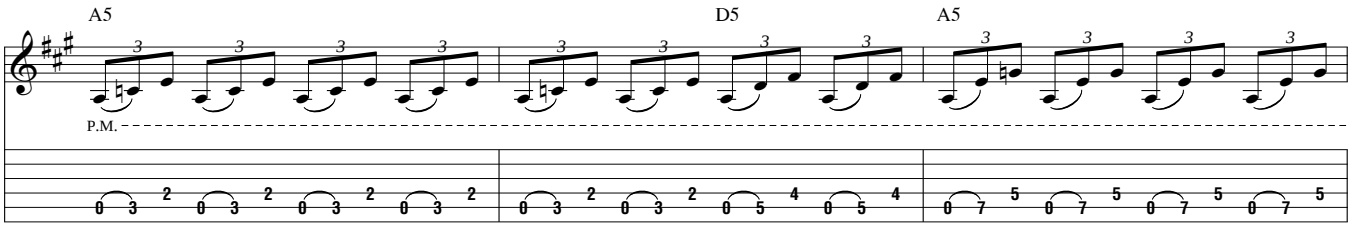
Verse

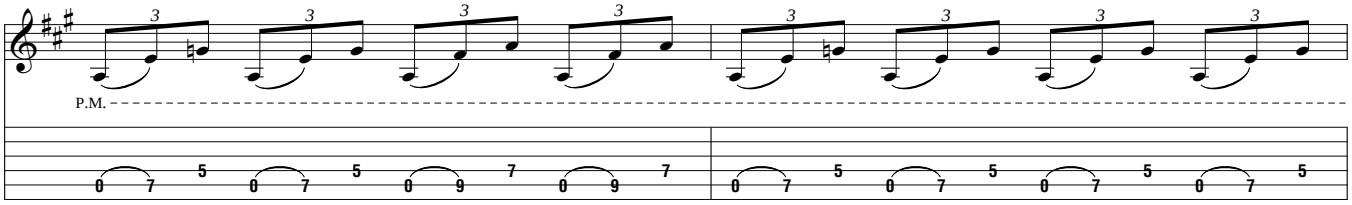
**Gtr. 1: w/ Riff A (3 times)

heard that Hou - ston Twis - ter, well, he could run you off the tracks. _

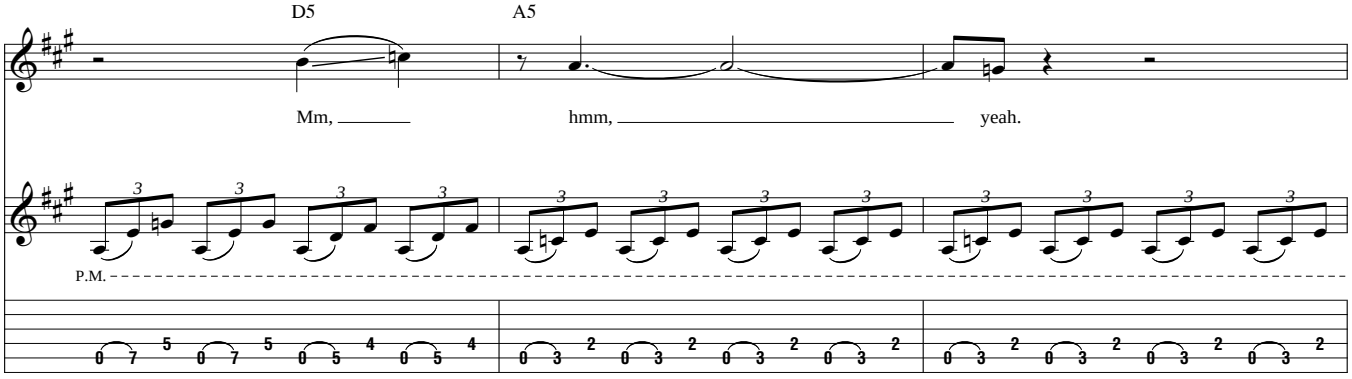
Played ***mf*

___ A, when he plays that "Cold, Cold Feel - in'," you get the

N.C.
A5
shiv - ers down your back. I just can't lose
Gtr. 1
Chorus
D9
C9
A5
with the Tex - as Blues.
D9
C9
I said I just can't lose
with the Tex - as Blues.
B9
E7♯9 N.C.
A5
Interlude
The Tex - as Blues.

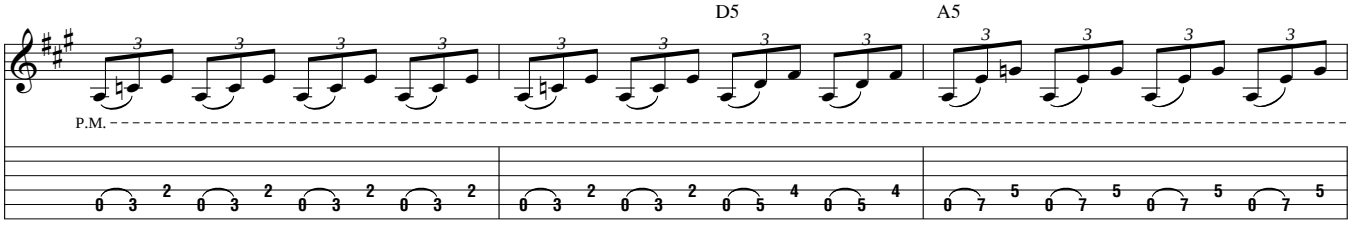

A, haw, haw, haw, haw.
w/ clean tone
w/ neck pickup
1/4
1/4
1/4
1/4
1/4

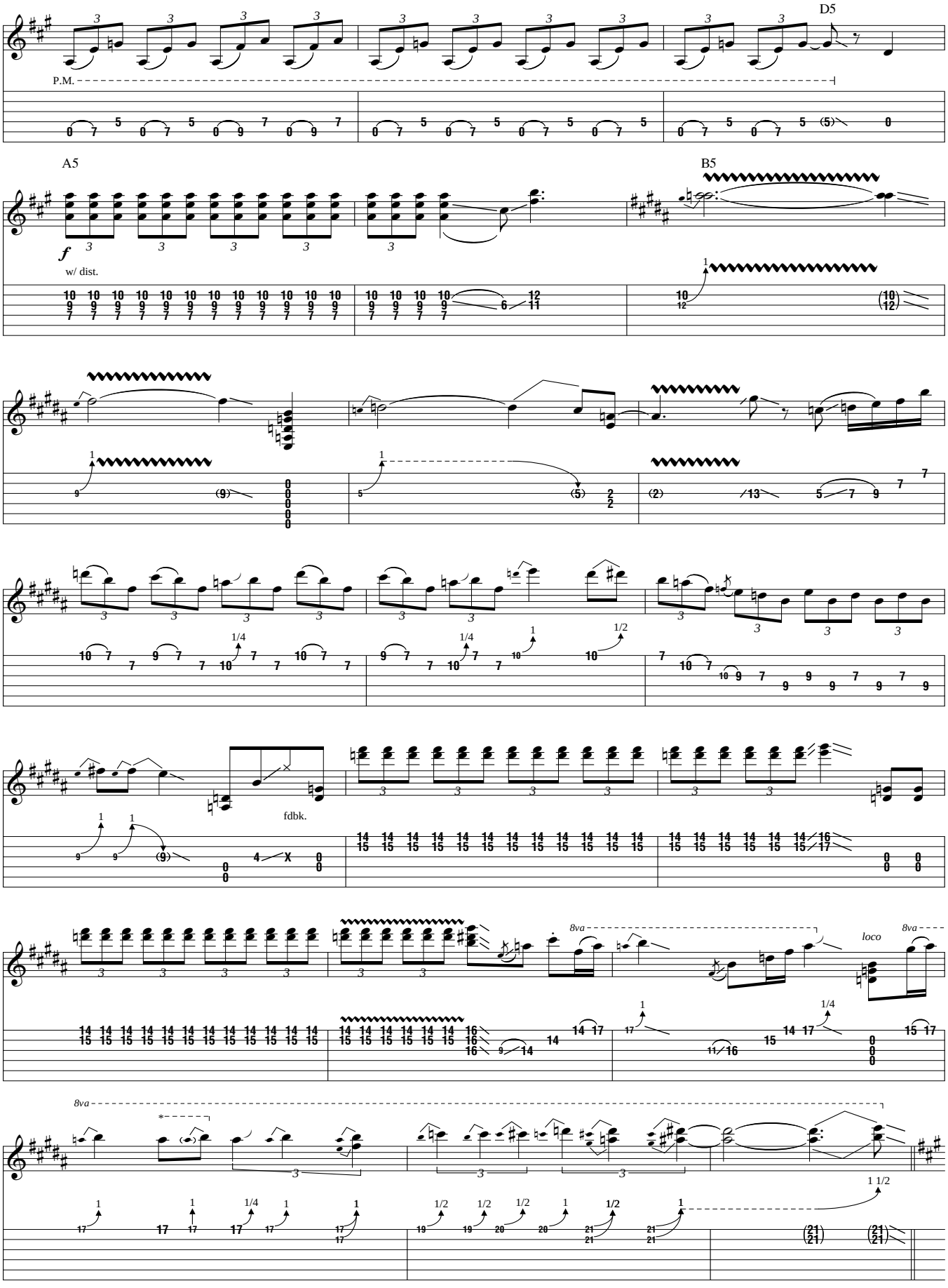
Guitar Solo

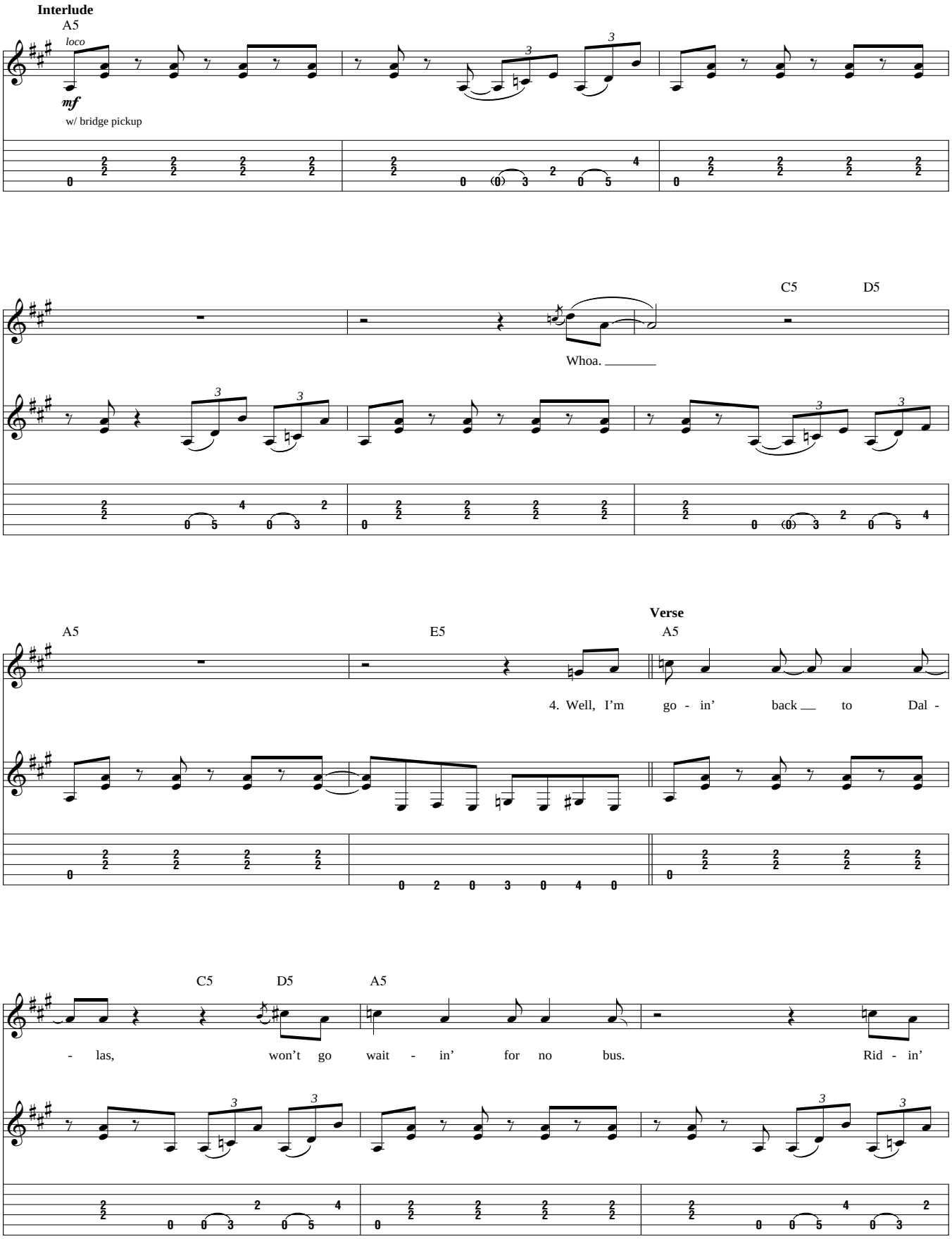

A5
D5
A5
P.M.

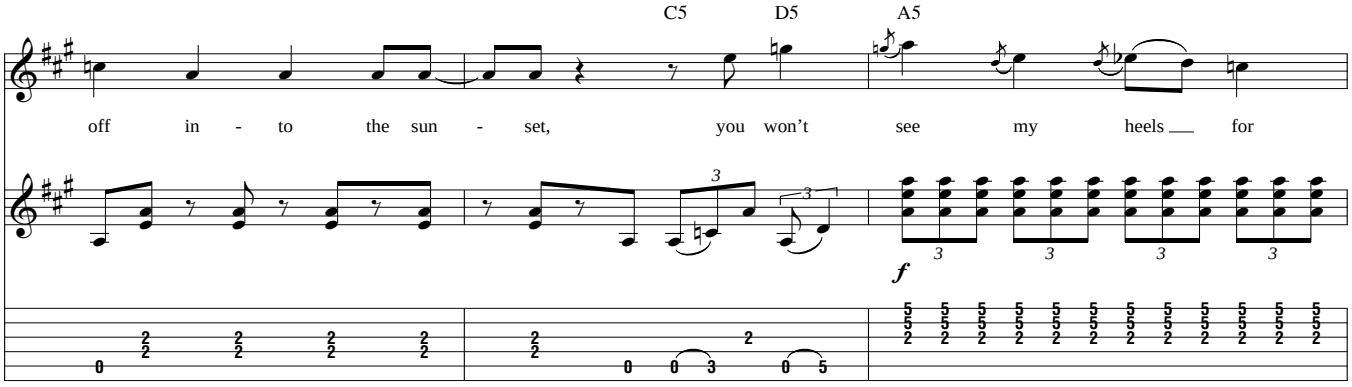

P.M.

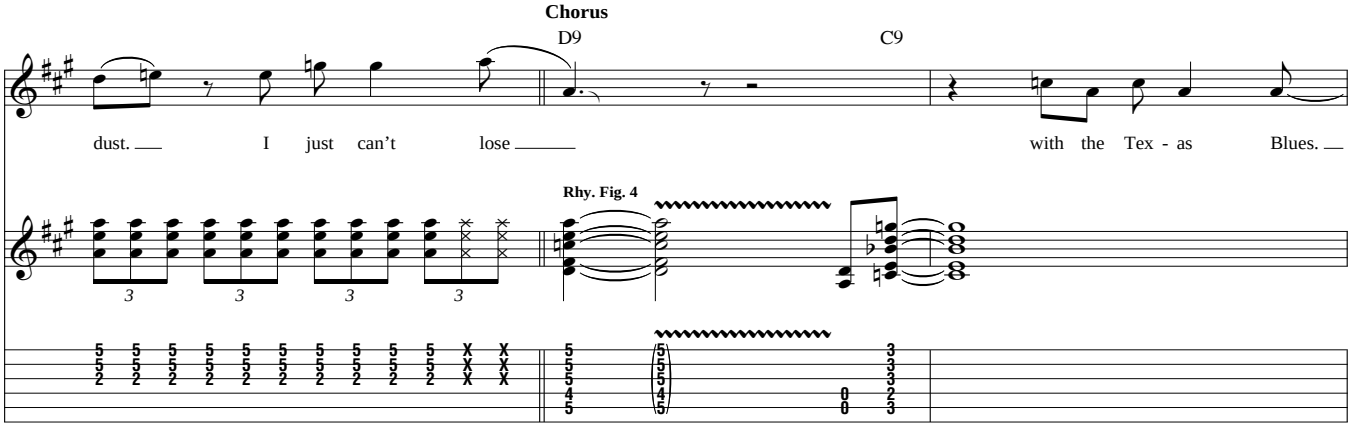

D5
A5
Mm,
hmm,
yeah.
P.M.

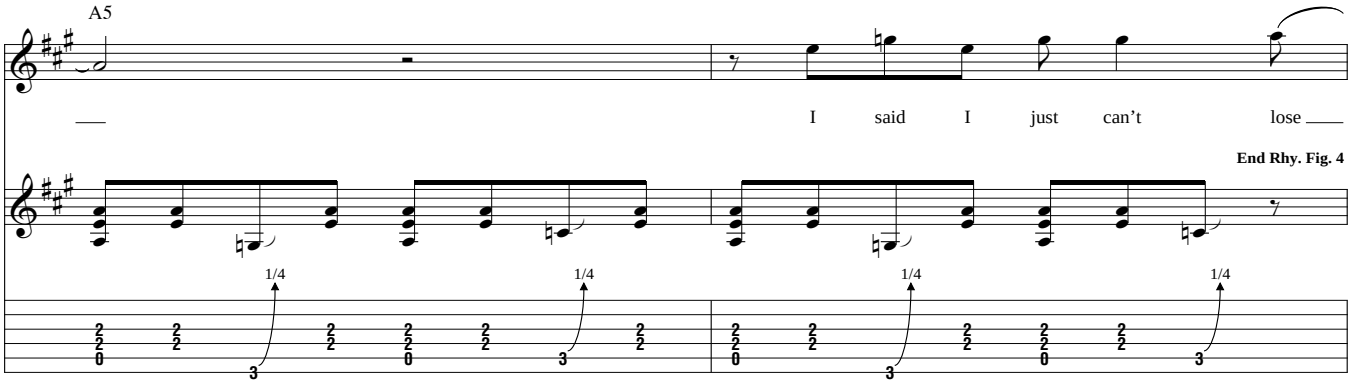

D5
A5
P.M.

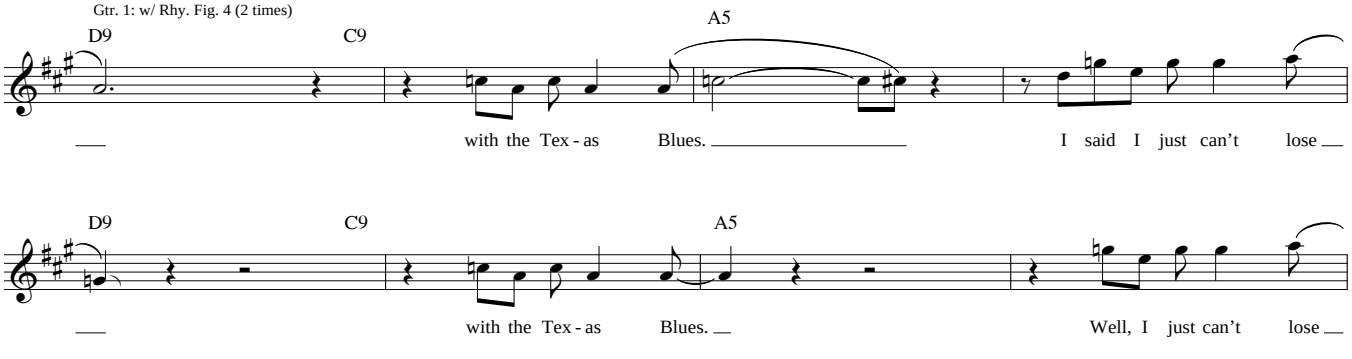
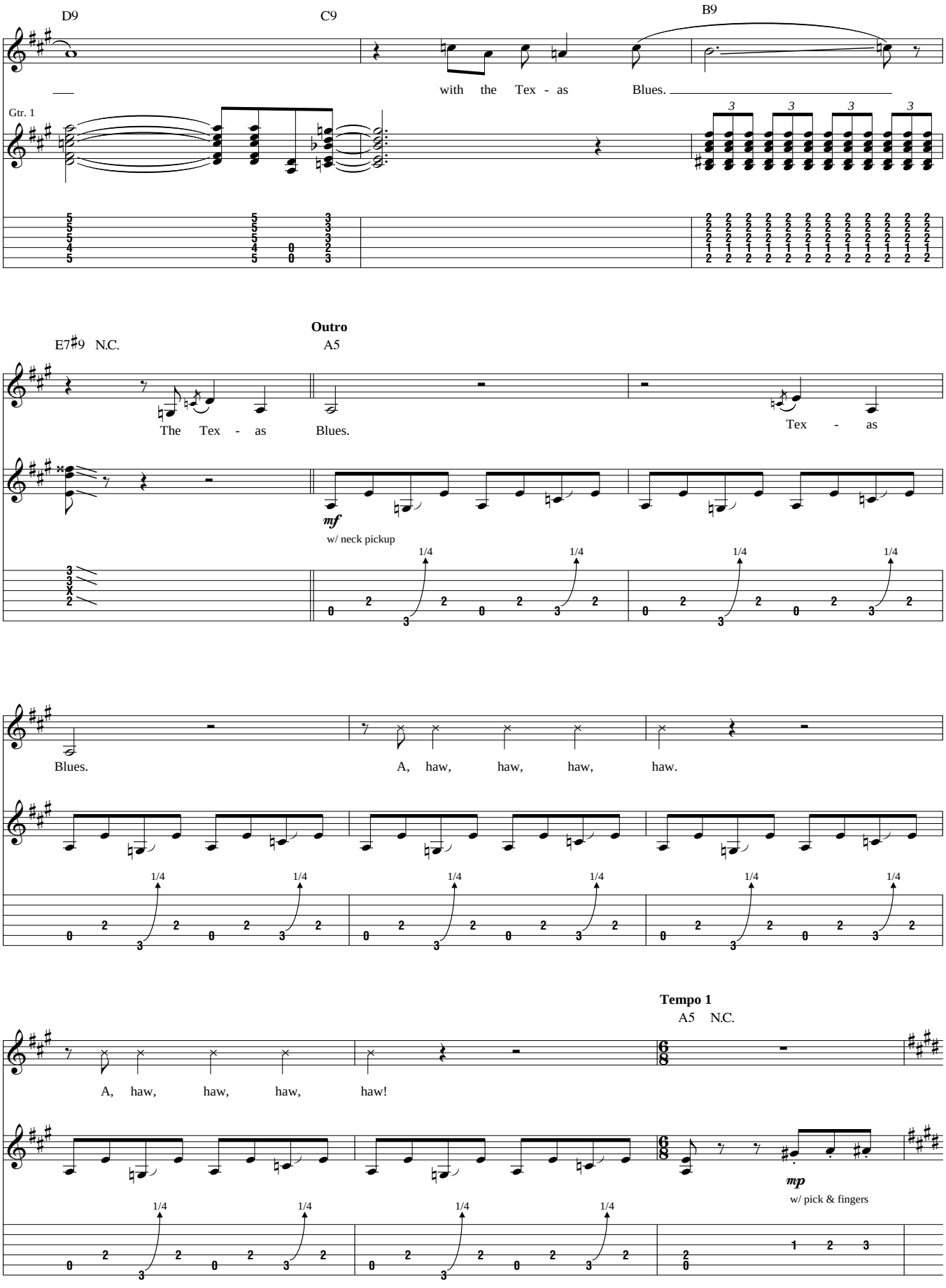


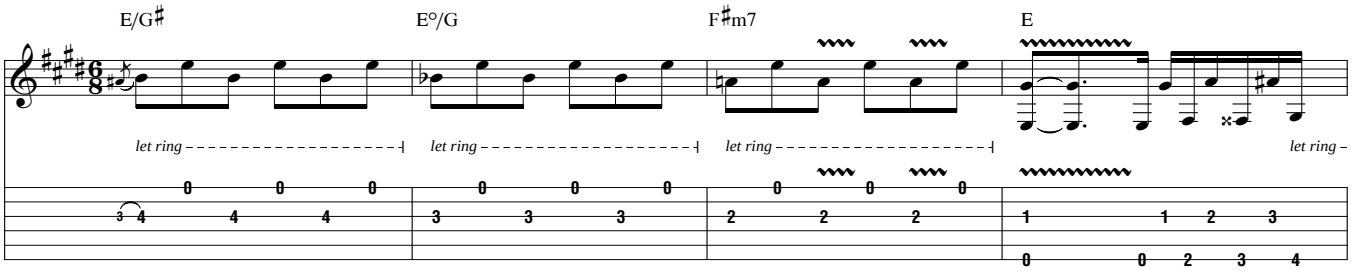
*Played as even eighth-notes.

Interlude
A5
loco
mf
w/ bridge pickup
C5
D5
Whoa.
Verse
A5
E5
A5
4. Well, I'm go - in' back to Dal -
C5
D5
A5
- las, won't go wait - in' for no bus. Rid - in'

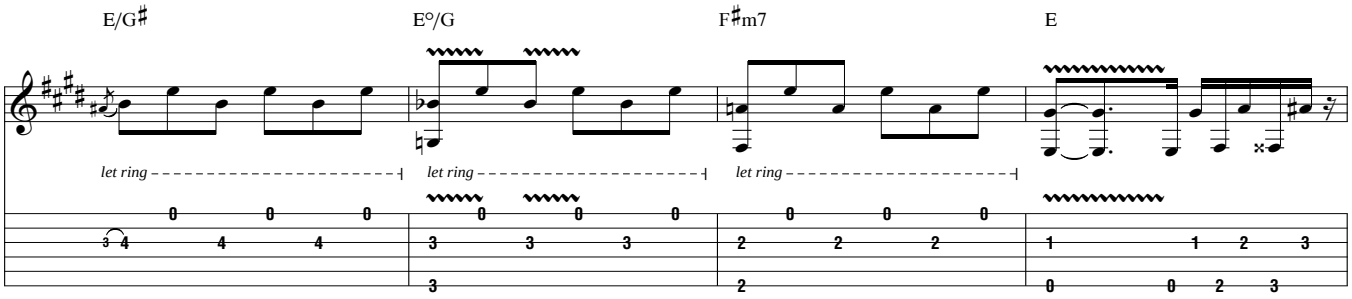

C5
D5
A5
off in - to the sun - set, you won't see my heels for
f

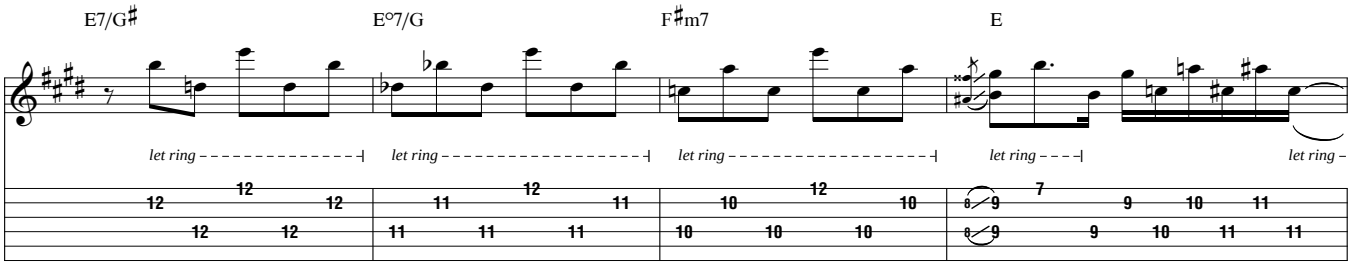

Chorus
D9
C9
dust. I just can't lose with the Tex - as Blues.
Rhy. Fig. 4

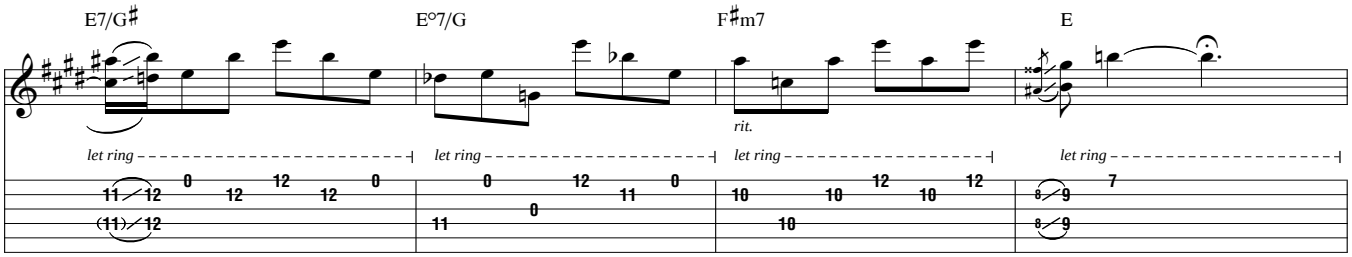

A5
I said I just can't lose
End Rhy. Fig. 4
1/4


Gtr. 1: w/ Rhy. Fig. 4 (2 times)
D9
C9
A5
with the Tex - as Blues. I said I just can't lose
D9
C9
A5
with the Tex - as Blues. Well, I just can't lose

D9
C9
B9
with the Tex - as Blues.
Gtr. 1
Outro
E7♯9 N.C.
A5
The Tex - as Blues.
Tex - as
mf
w/ neck pickup
Blues.
A, haw, haw, haw, haw.
Tempo 1
A5 N.C.
A, haw, haw, haw, haw!
mp
w/ pick & fingers





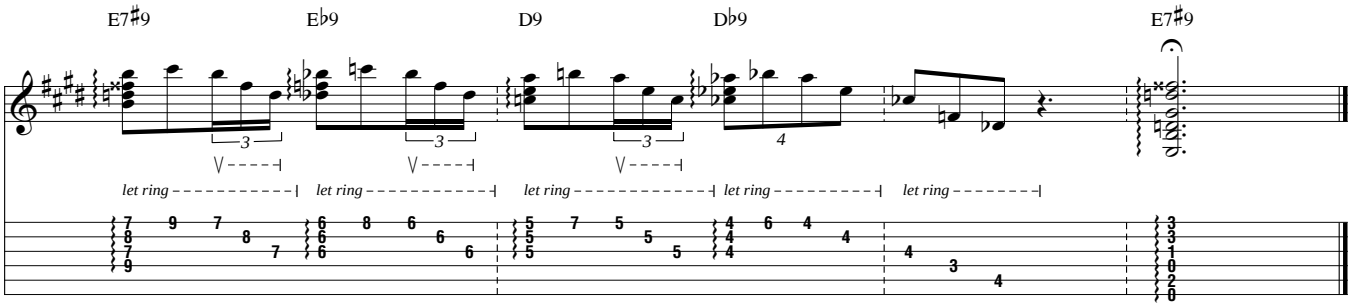




Free time

Begin fade

Fade out



from Gary Moore - *We Want Moore!*

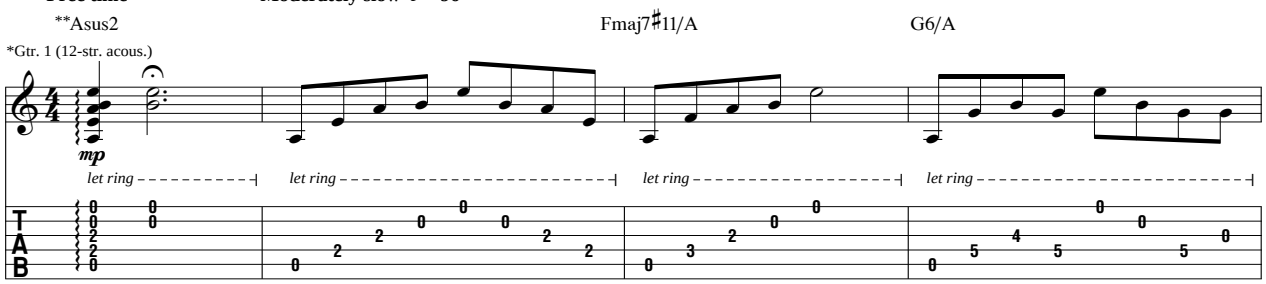
Victims of the Future

Words and Music by Gary Moore, Neil Carter, Ian Paice and Neil Murray

Spoken: This one... How you doin' out there tonight? This one's the title track from the new album, it's called "Victims of the Future."

Intro

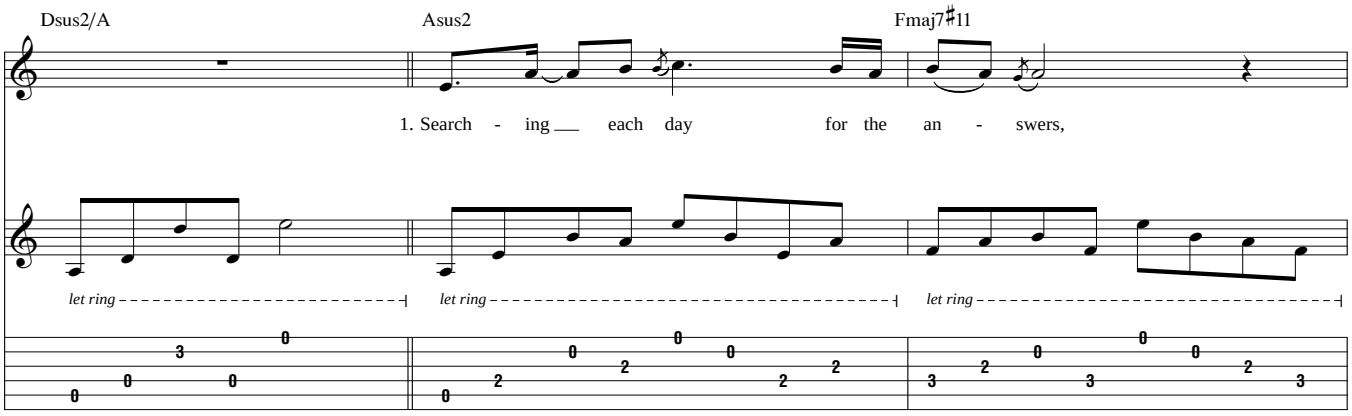
Free time **Moderately slow** ♩ = 96

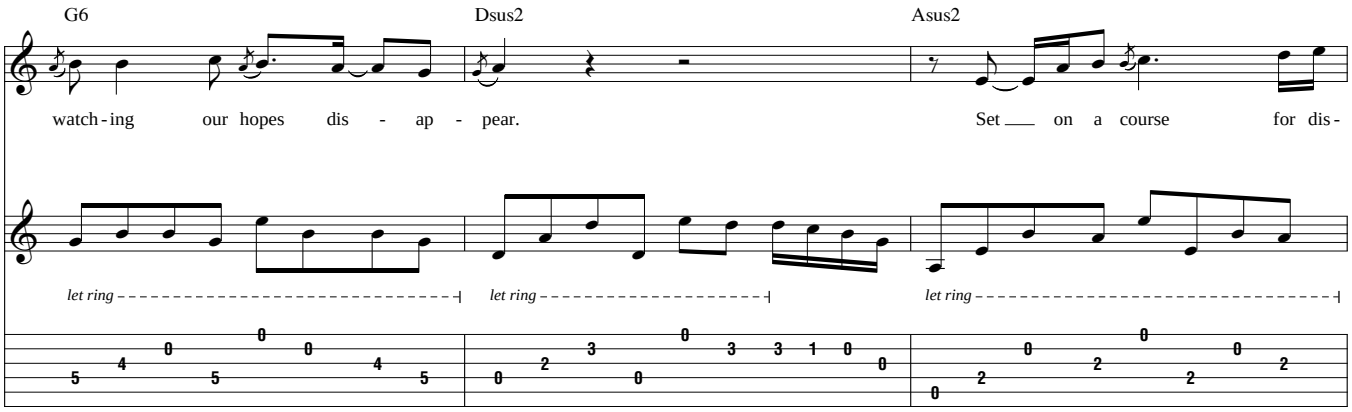


*Gary Moore

**Chord symbols reflect implied harmony.

Verse





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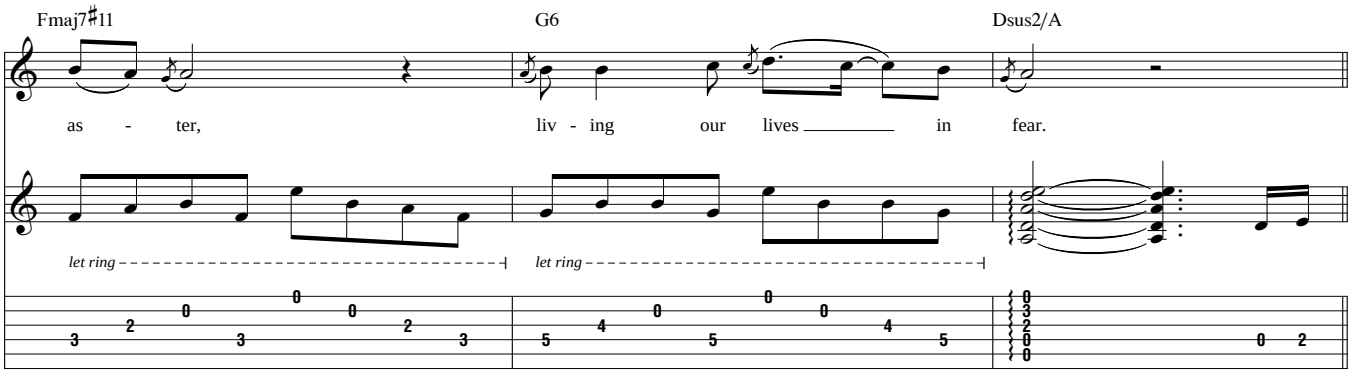
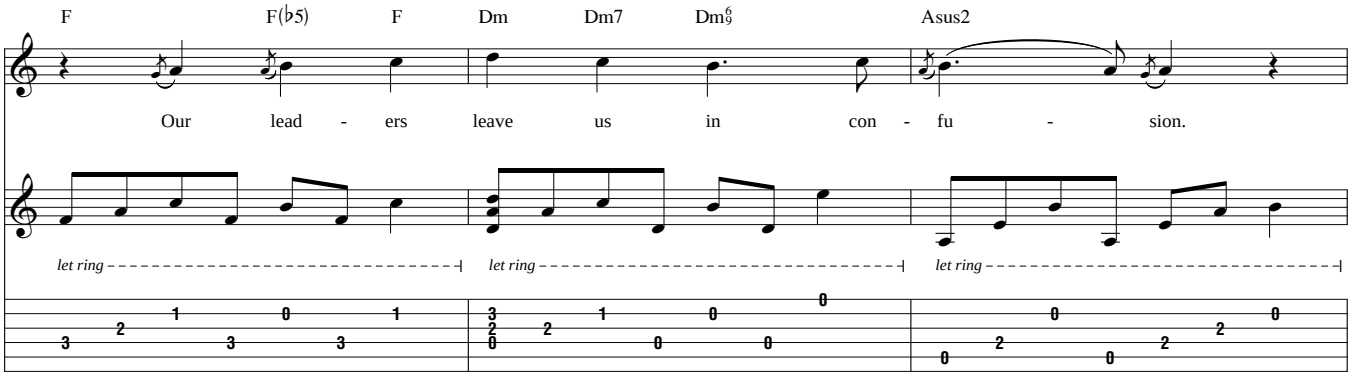
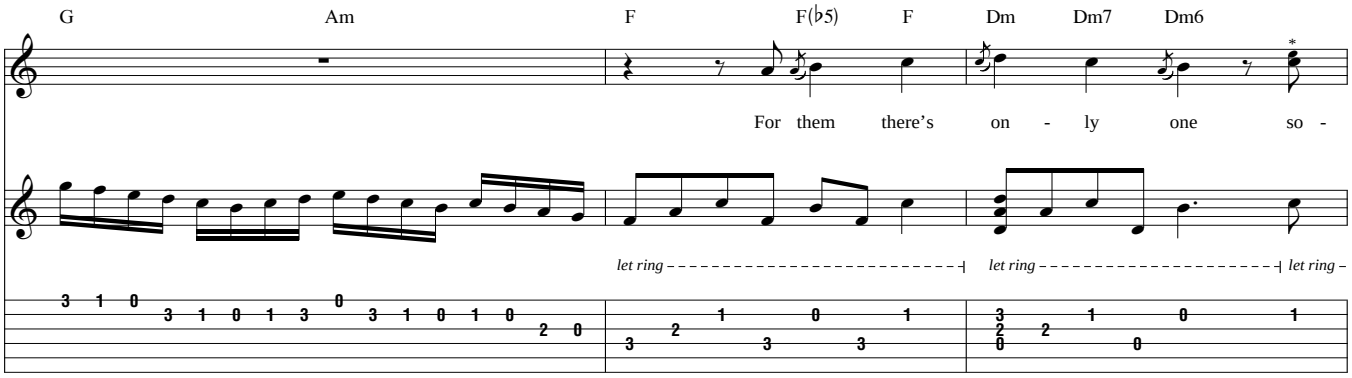
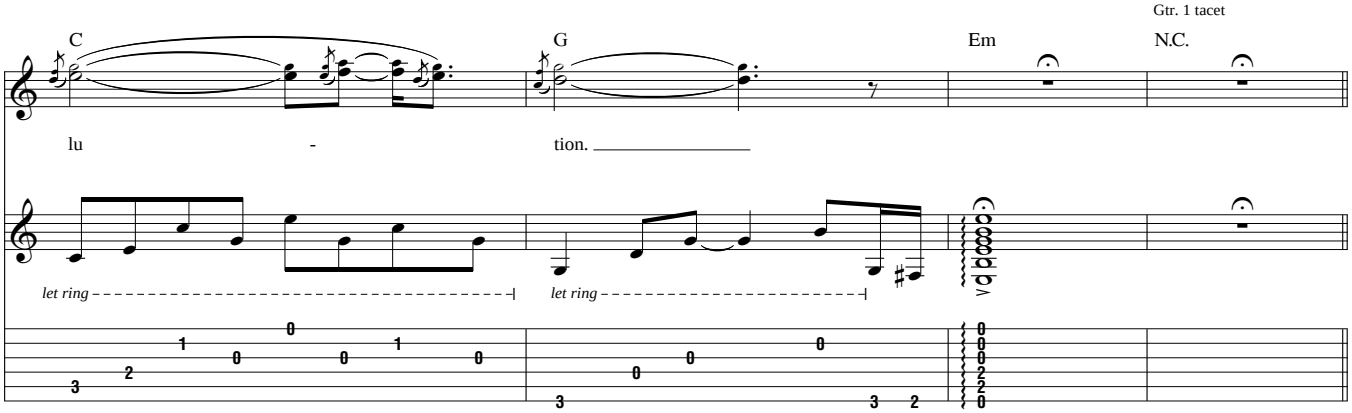


Pre-Chorus





*Neil Carter: harmony



Interlude

A5 C5/A G5/A D5/A A5 C5 D/F♯

Rhy. Fig. 1 **End Rhy. Fig. 1**

*Gtrs. 2 & 3 (elec.)

f w/ dist.

P.M. P.M. P.M. P.M. P.M.

*Gtr. 2: Gary Moore
Gtr. 3: Neil Carter

Gtr. 3: w/ Rhy. Fig. 1

A5 C/A G5/A D5/A A5 C5

Gtr. 2

8va loco

P.M. P.M.

Verse

D/F♯ A5 F/A G/A

2. Caught in the fight for sur - viv - al,

Rhy. Fig. 2

**Gtrs. 2 & 3

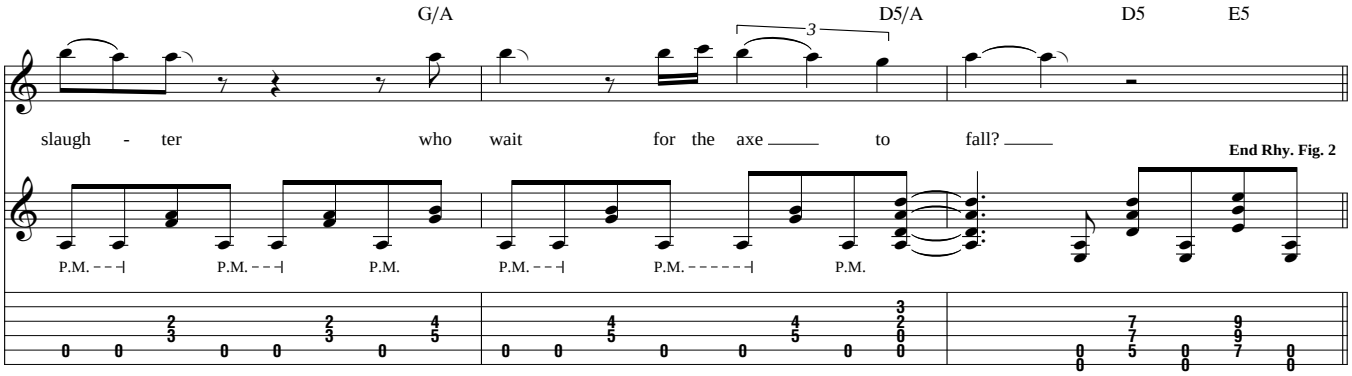
P.M. P.M. P.M. P.M. P.M.

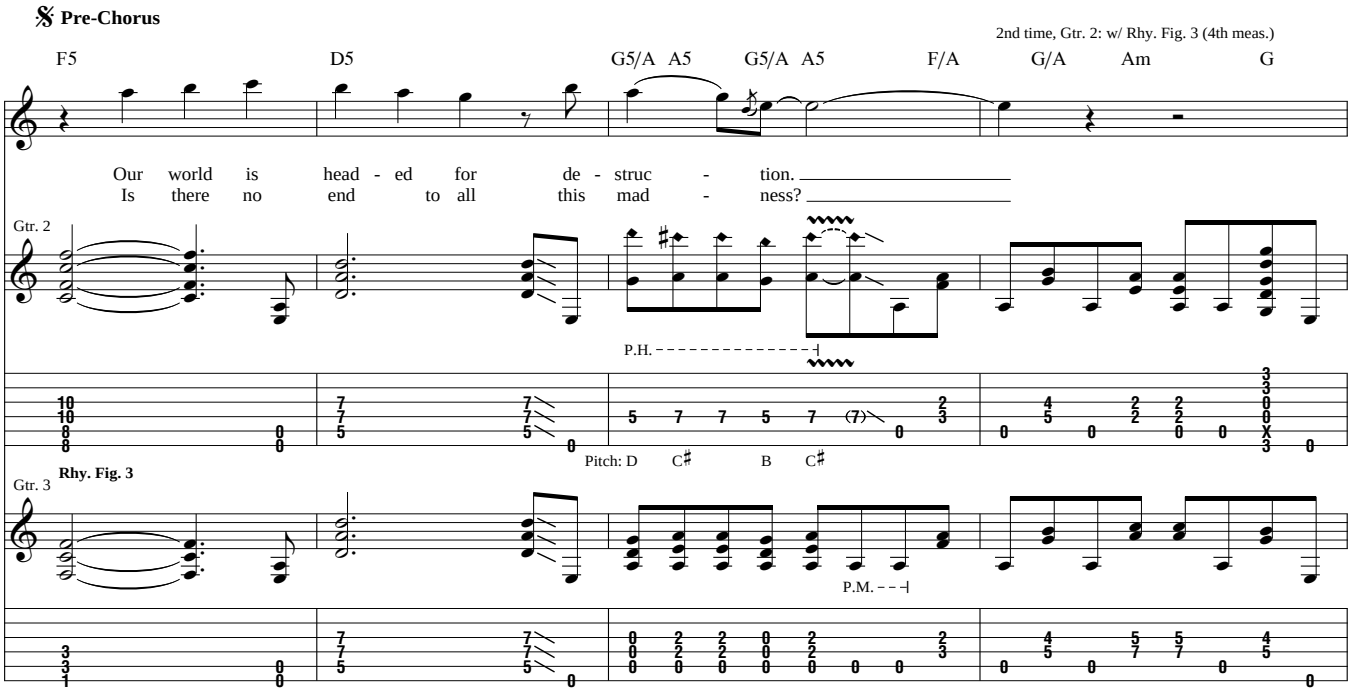
**Composite arrangement

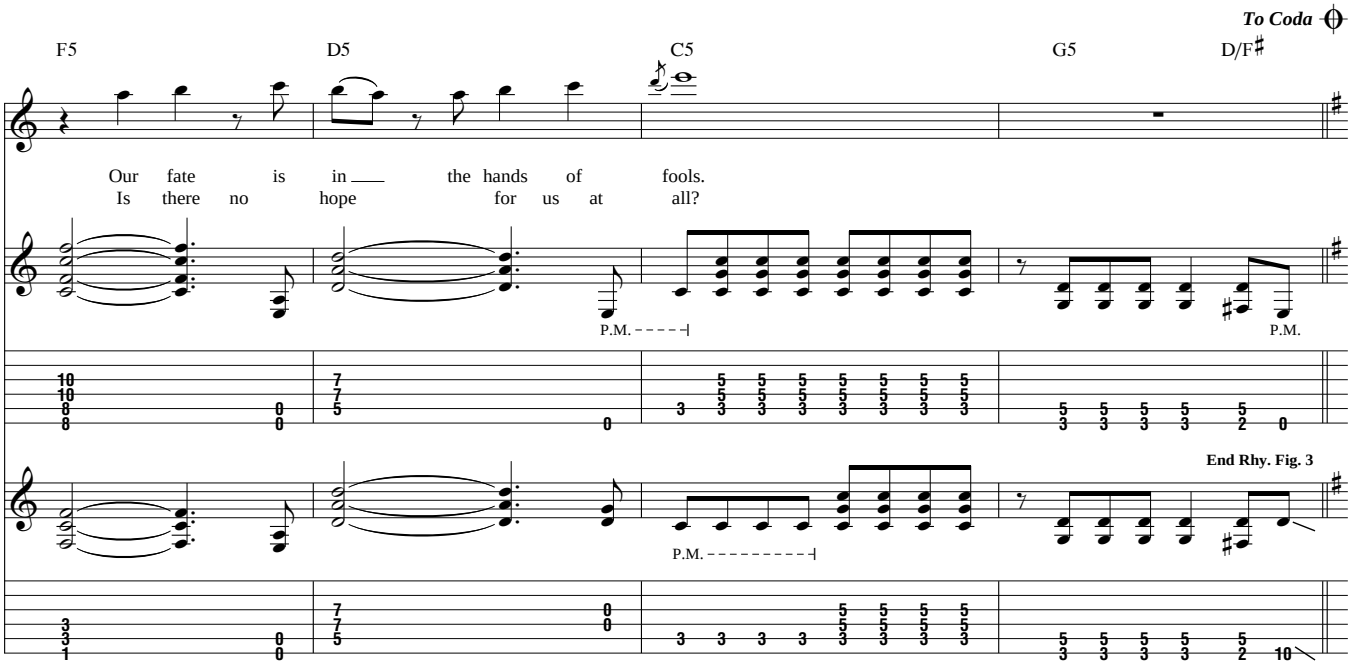
D5/A C5 B5 A5 F/A

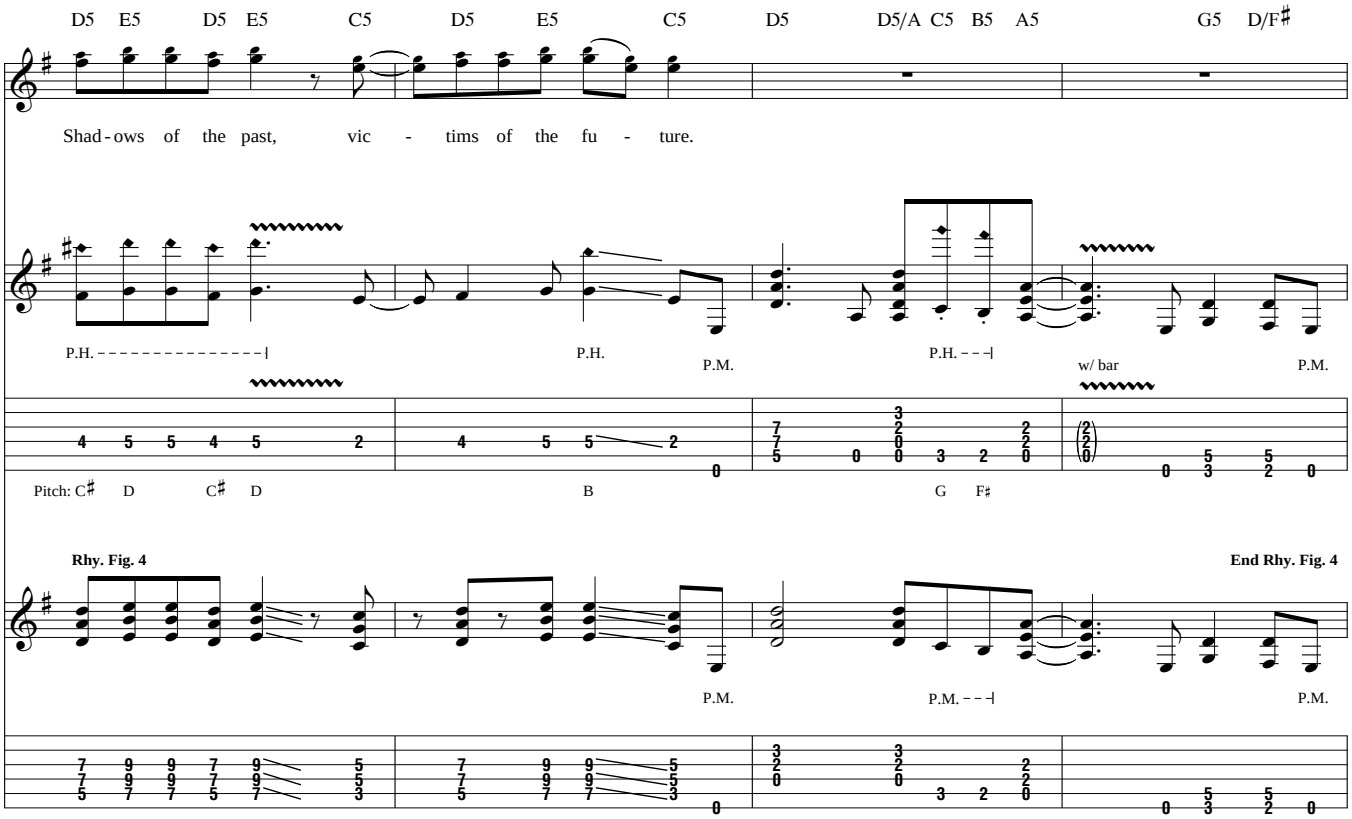
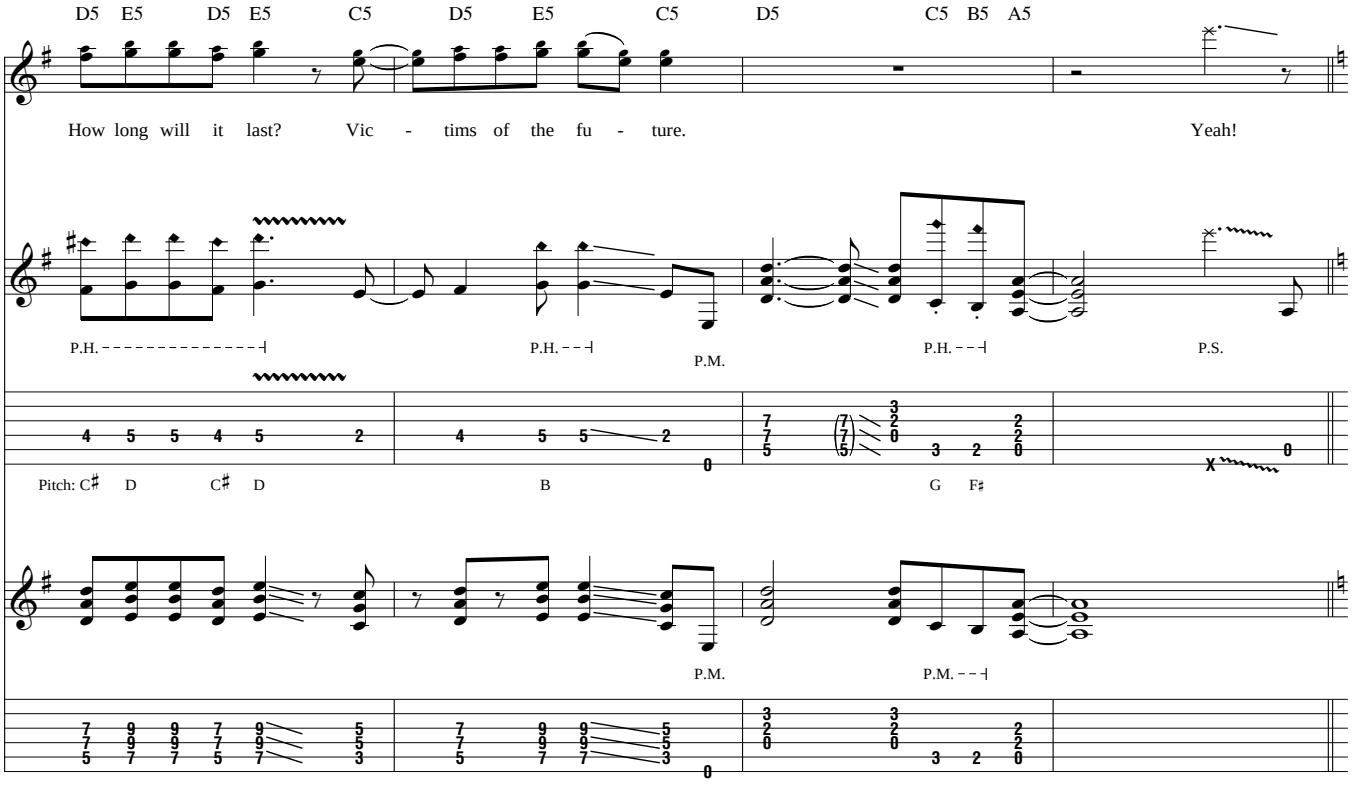
trapped with our backs to the wall. Are we just lambs to the

P.M. P.M. P.M. P.M. P.M. P.M. P.M.


G/A
D5/A
D5
E5
3
slaugh - ter who wait for the axe to fall?
End Rhy. Fig. 2
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.


Pre-Chorus
2nd time, Gtr. 2: w/ Rhy. Fig. 3 (4th meas.)
F5
D5
G5/A A5
G5/A A5
F/A
G/A
Am
G
Our world is head - ed for de - struc - tion.
Is there no end to all this mad - ness?
Gtr. 2
P.H.
Pitch: D C♯ B C♯
Rhy. Fig. 3
Gtr. 3
P.M.


To Coda
F5
D5
C5
G5
D/F♯
Our fate is in the hands of fools.
Is there no hope for us at all?
P.M.
P.M.
End Rhy. Fig. 3
P.M.

Chorus

D5 E5 D5 E5 C5 D5 E5 C5 D5 D5/A C5 B5 A5 G5 D/F♯
Shad - ows of the past, vic - tims of the fu - ture.
P.H. P.H. P.M. P.H. w/ bar P.M.
Pitch: C♯ D C♯ D B G F♯
Rhy. Fig. 4
End Rhy. Fig. 4
P.M. P.M. P.M.

D5 E5 D5 E5 C5 D5 E5 C5 D5 C5 B5 A5
How long will it last? Vic - tims of the fu - ture. Yeah!
P.H. P.H. P.M. P.H. P.S.
Pitch: C♯ D C♯ D B G F♯
P.M. P.M.

Interlude

Gtr. 3: w/ Rhy. Fig. 1

A5 C/A G5/A D5/A A5 C5

Gtr. 2

8va loco 8va loco

P.M. w/ bar P.M. let ring semi-P.H.

Verse

Gtr. 3: w/ Rhy. Fig. 2

D/F♯ A5 F/A G/A

3. In - to the ver - bal a - re - na

P.H. P.M. P.M.

Pitch: G F♯ G F♯ G F♯ G

D5/A C5 B5 A5 F/A

armed with the lies that they tell. They're fight - ing for world dom - i -

P.M. semi-P.H. P.M. semi-P.H. P.M. semi-P.H.

1/2

D.S. al Coda

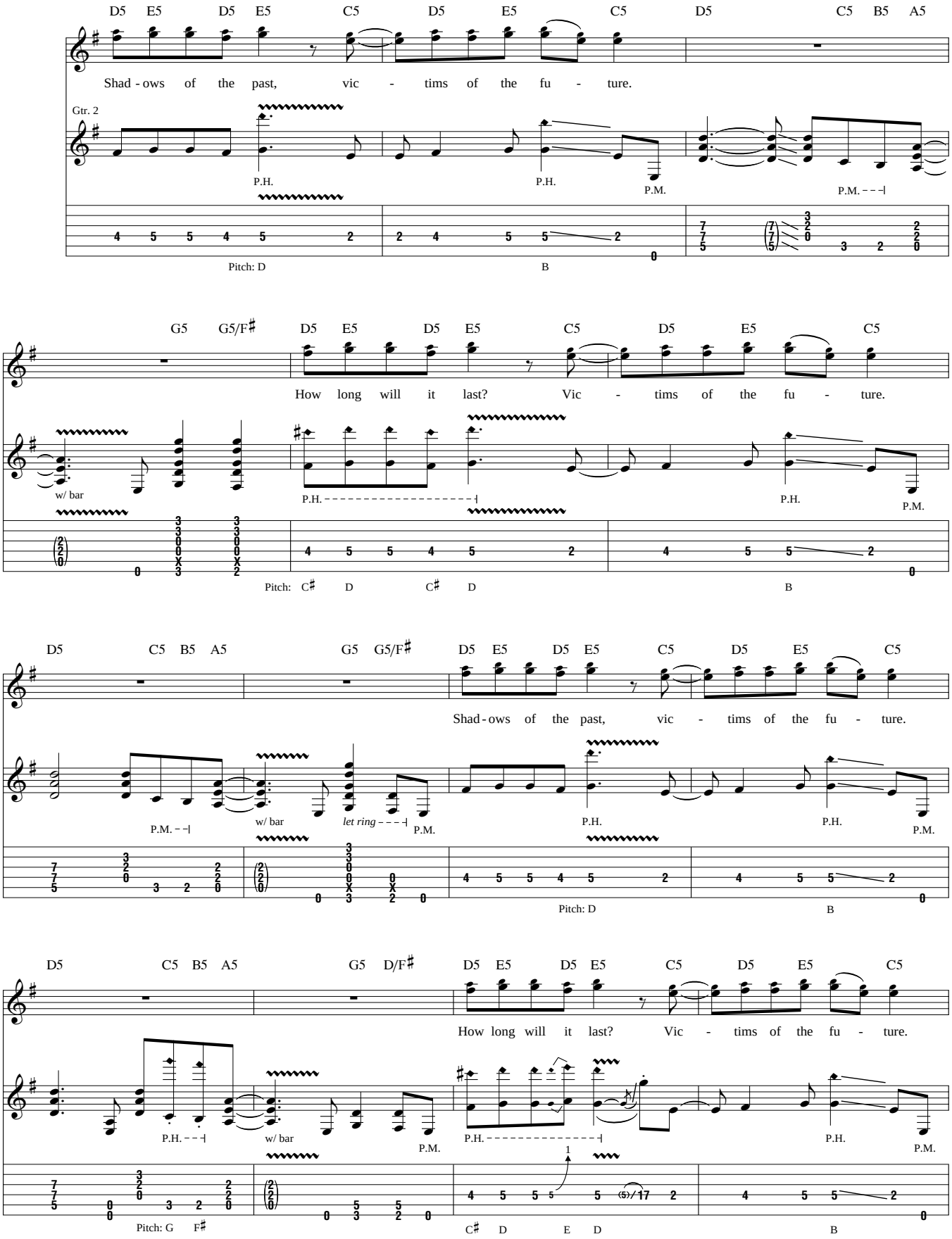
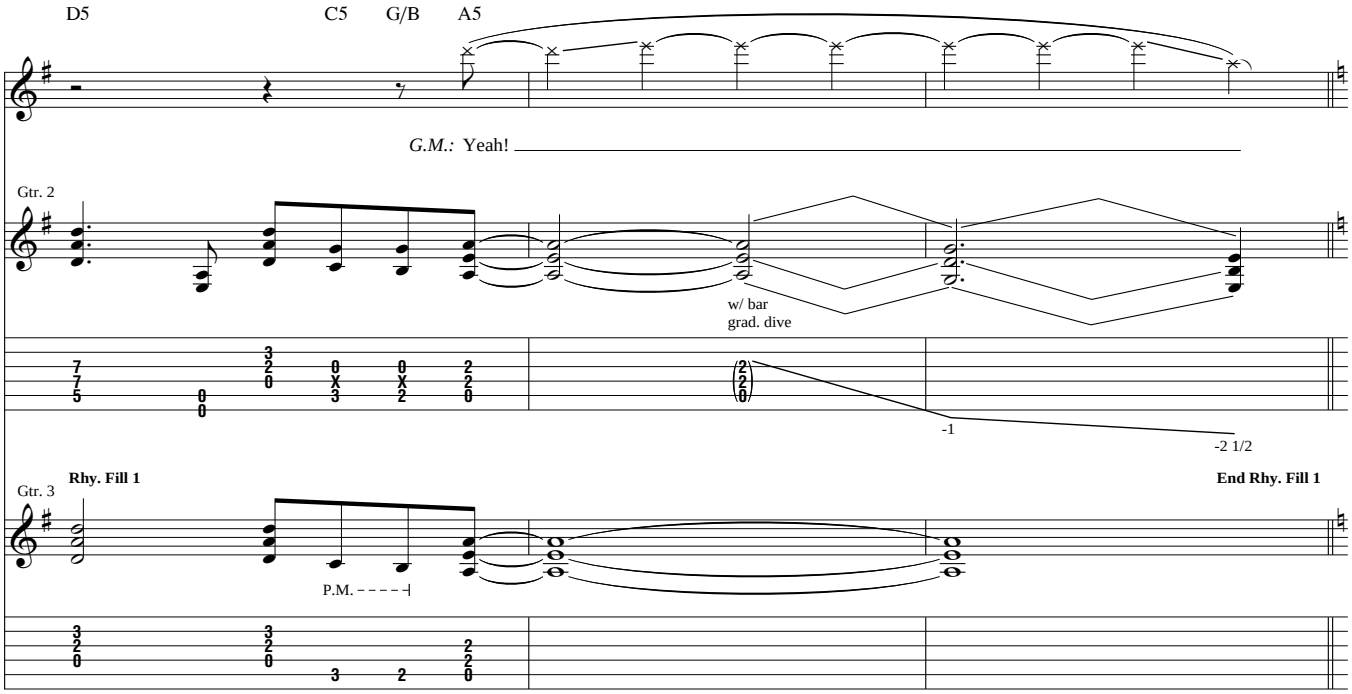
G/A D5/A D5 E5

na - tion backed by the weap - ons of hell.

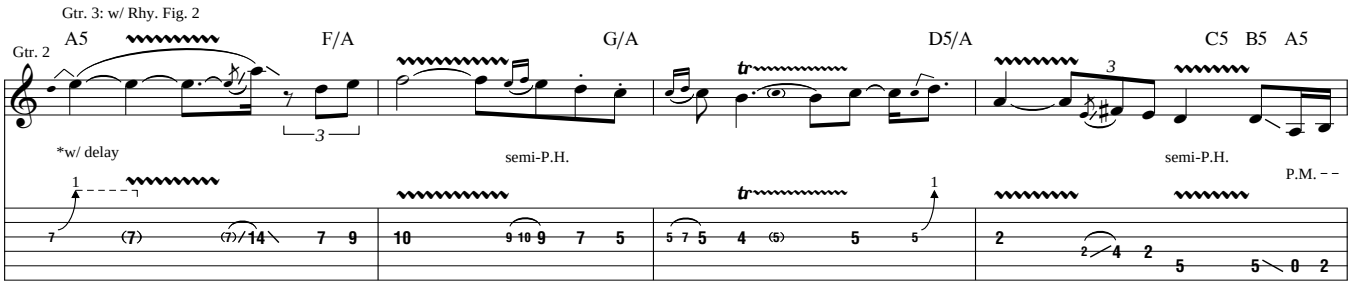
semi-P.H.

Coda

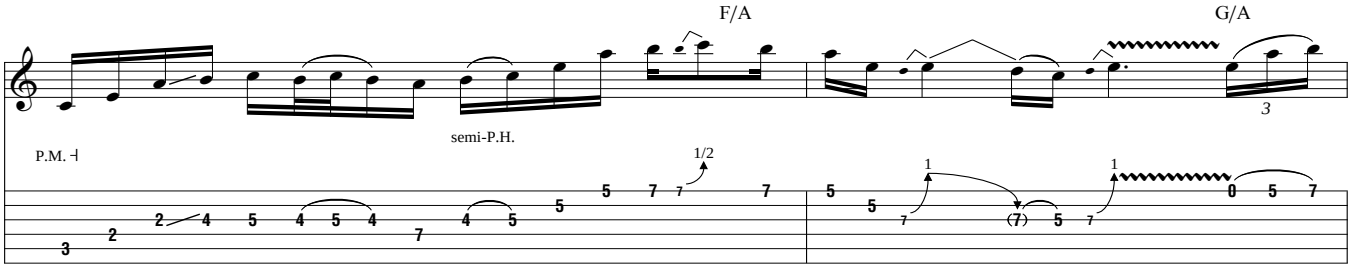
Chorus

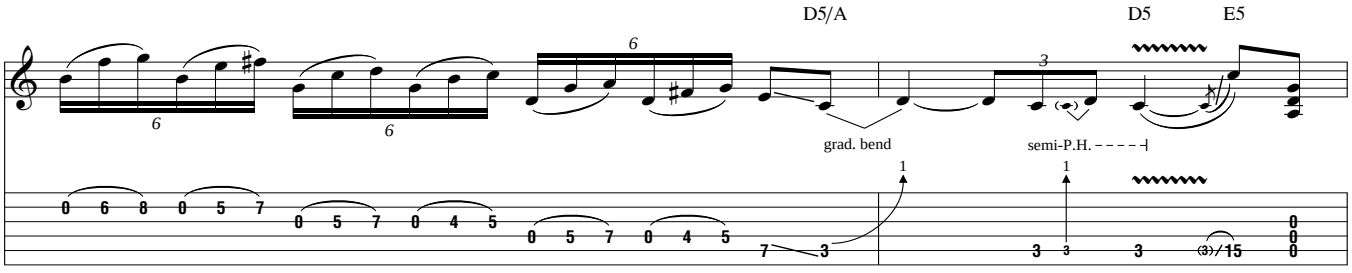
Gtr. 3: w/ Rhy. Fig. 4 (3 1/2 times)



Guitar Solo

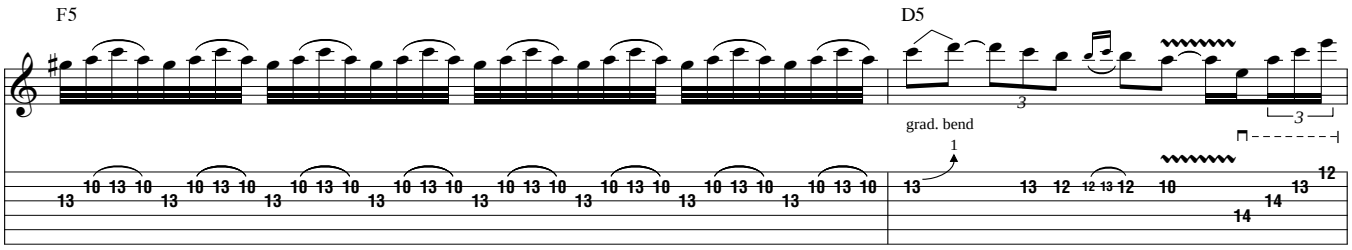


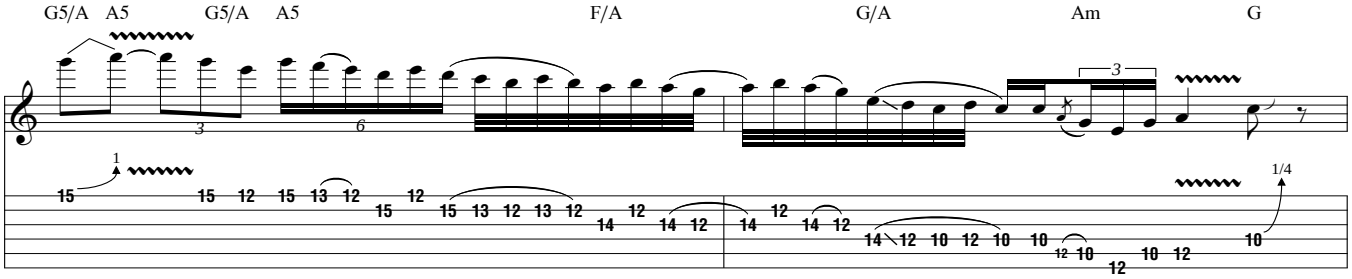
*Set for eighth-note regeneration w/ 1 repeat.

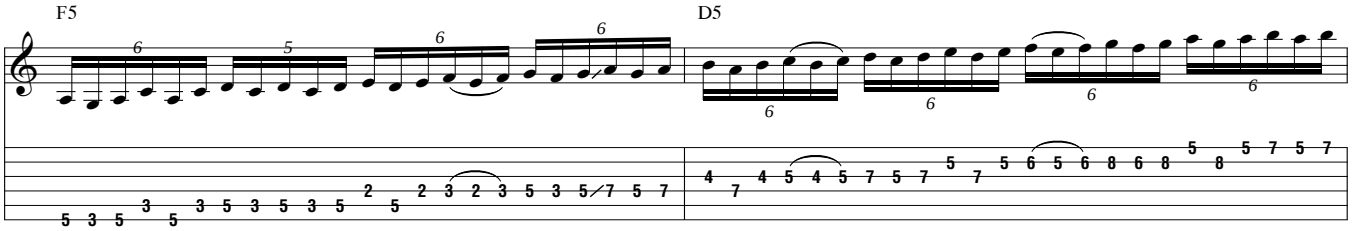


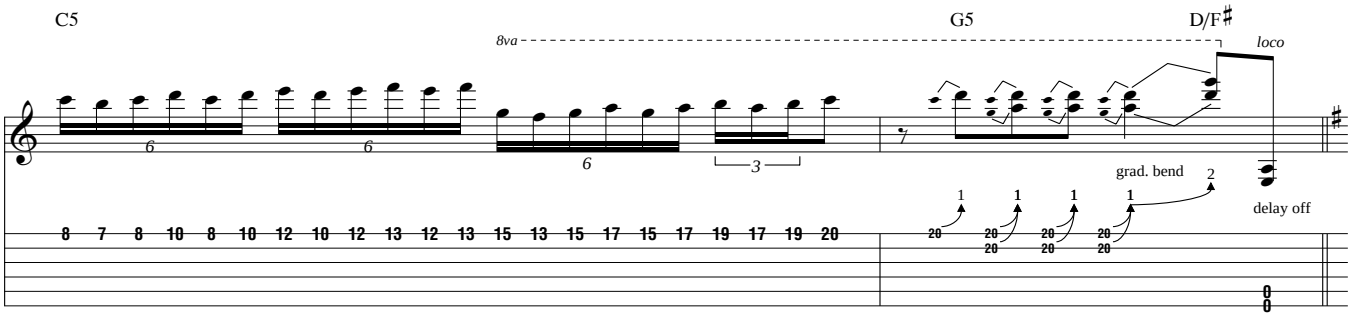


Gtr. 3: w/ Rhy. Fig. 3



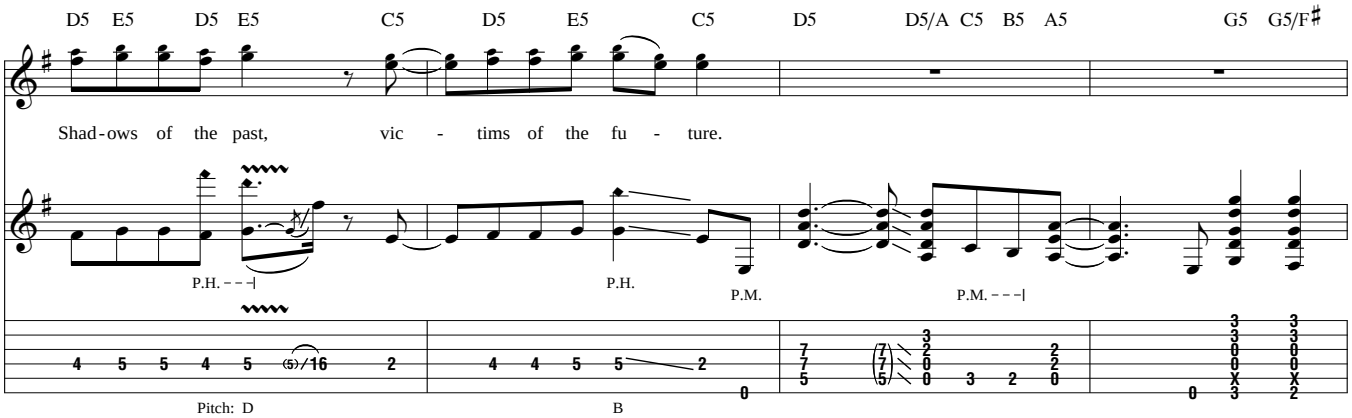


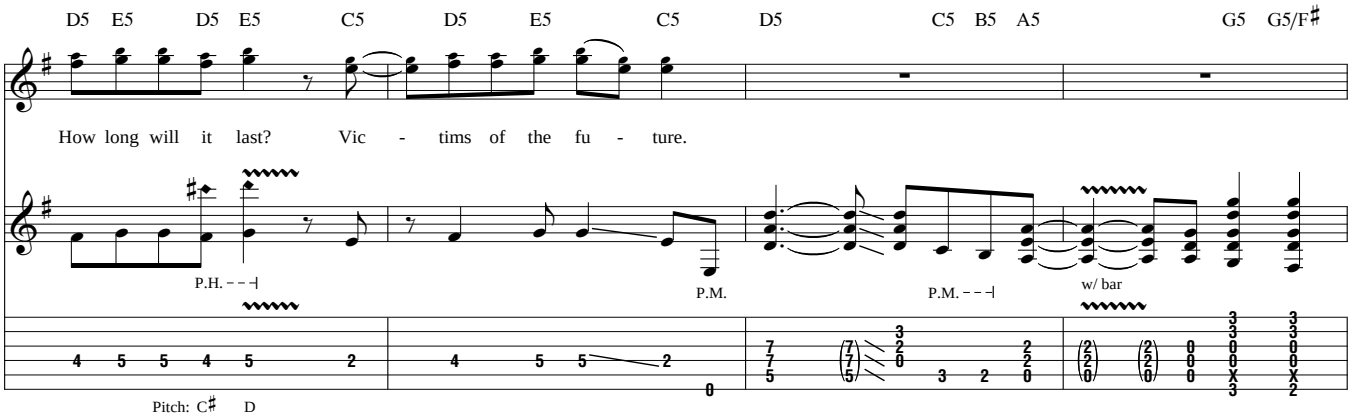


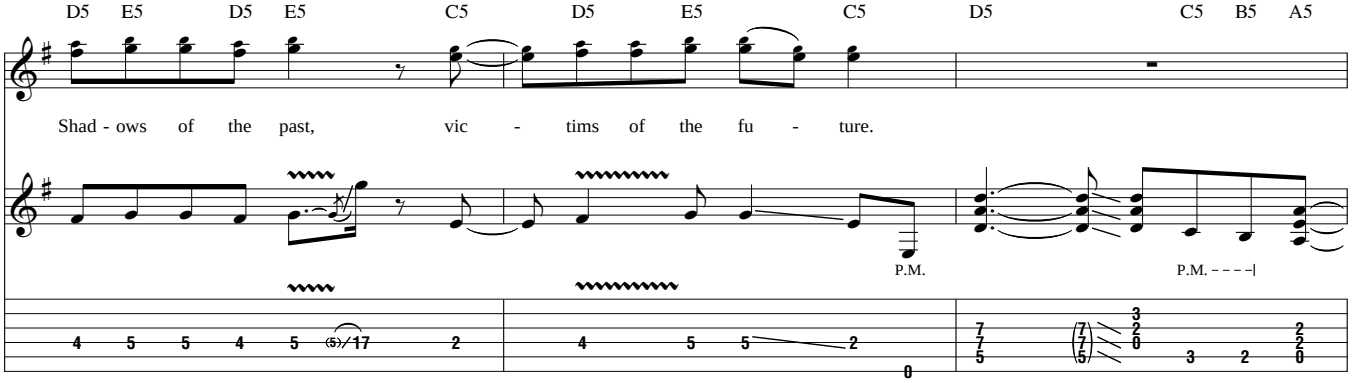


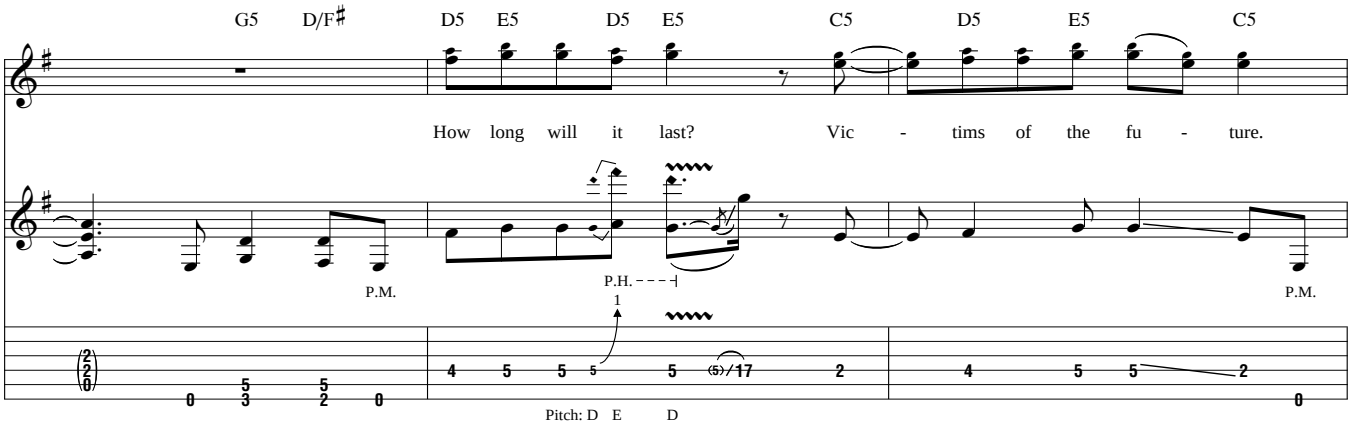
Chorus

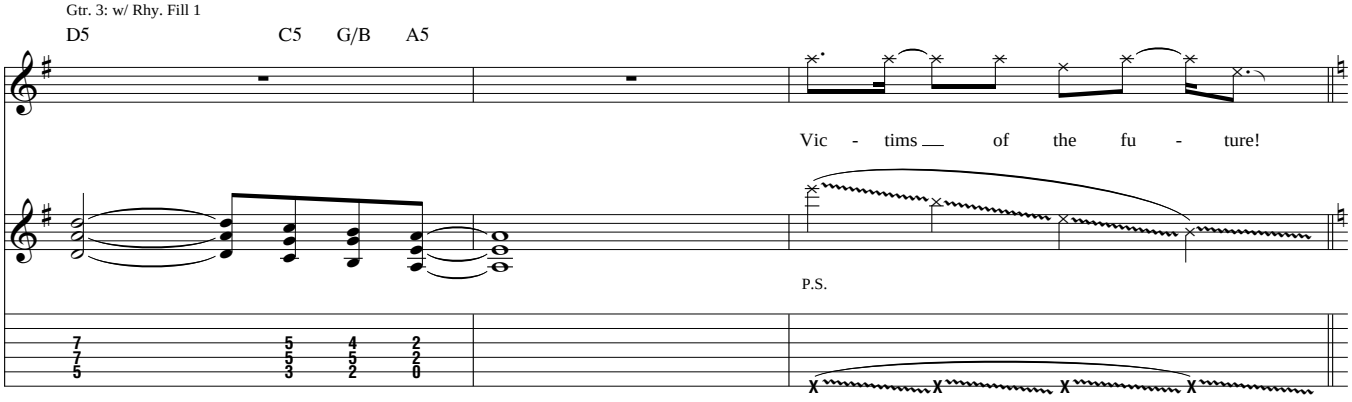
Gtr. 3: w/ Rhy. Fig. 4 (3 1/2 times)




D5 E5 D5 E5 C5 D5 E5 C5 D5 C5 B5 A5 G5 G5/F♯
How long will it last? Vic - tims of the fu - ture.
P.H.
P.M.
P.M.
w/ bar
Pitch: C♯ D

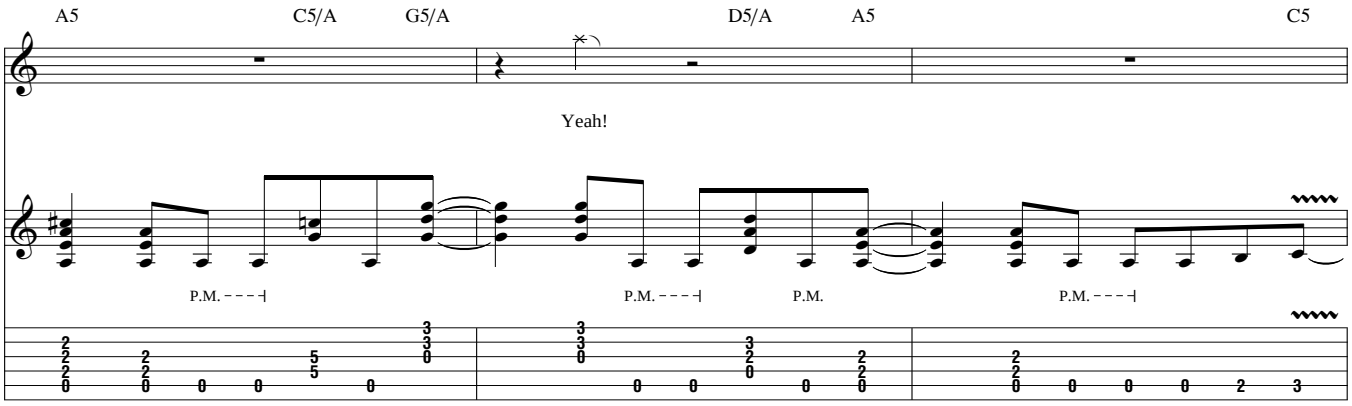

D5 E5 D5 E5 C5 D5 E5 C5 D5 C5 B5 A5
Shad - ows of the past, vic - tims of the fu - ture.
P.M.
P.M.

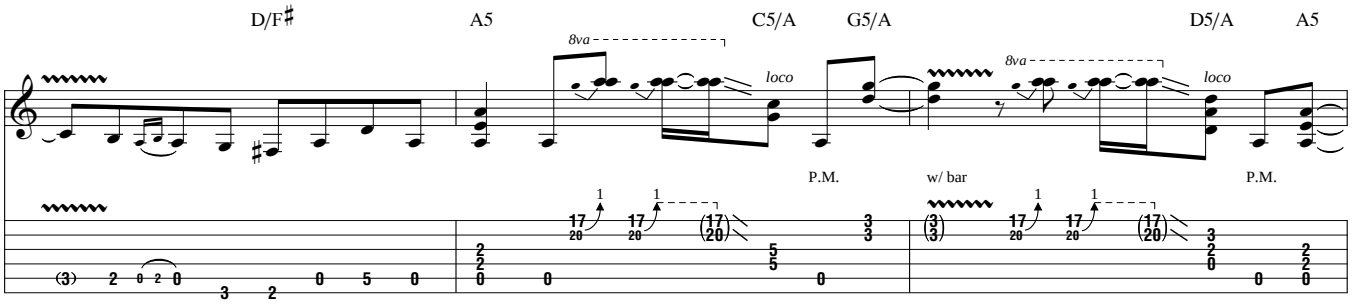

G5 D/F♯ D5 E5 D5 E5 C5 D5 E5 C5
How long will it last? Vic - tims of the fu - ture.
P.M.
P.H.
P.M.
Pitch: D E D


Gtr. 3: w/ Rhy. Fill 1
D5 C5 G/B A5
Vic - tims of the fu - ture!
P.S.

Interlude

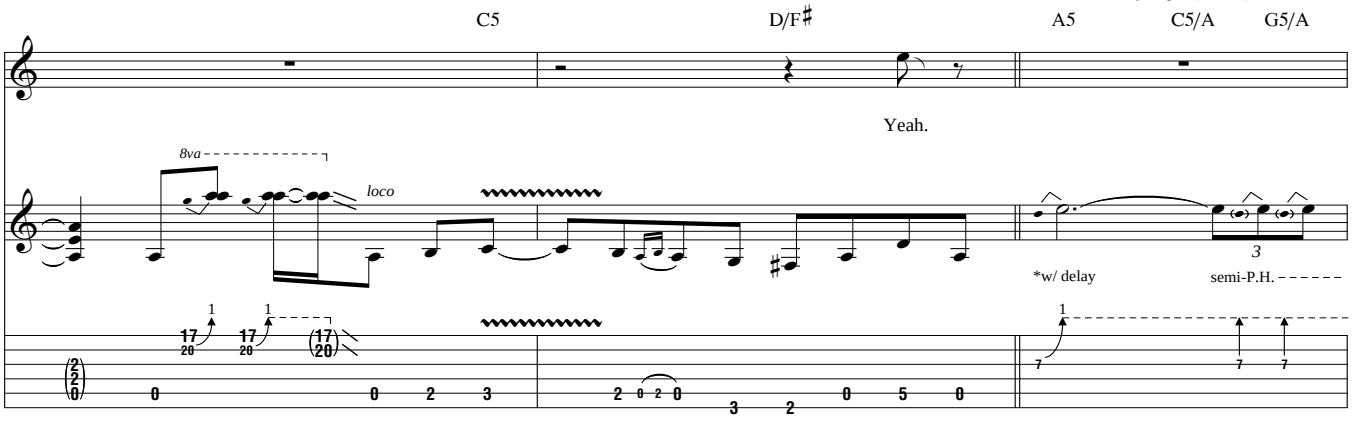
Gtr. 3: w/ Rhy. Fig. 1 (2 times)



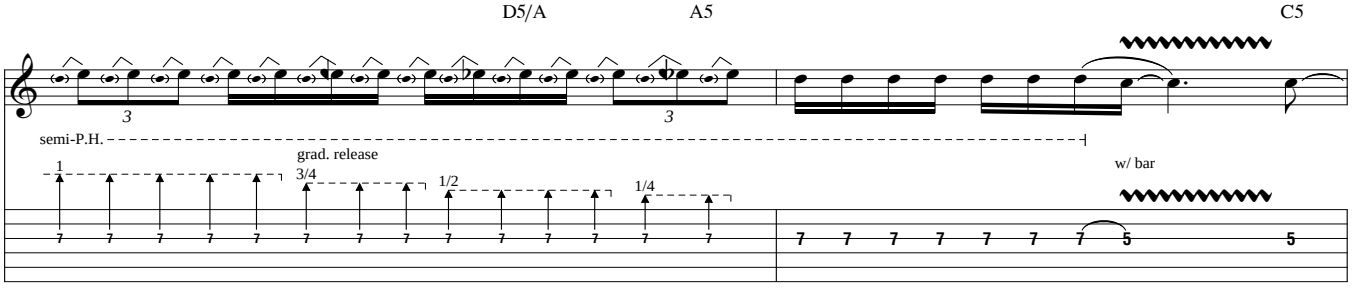
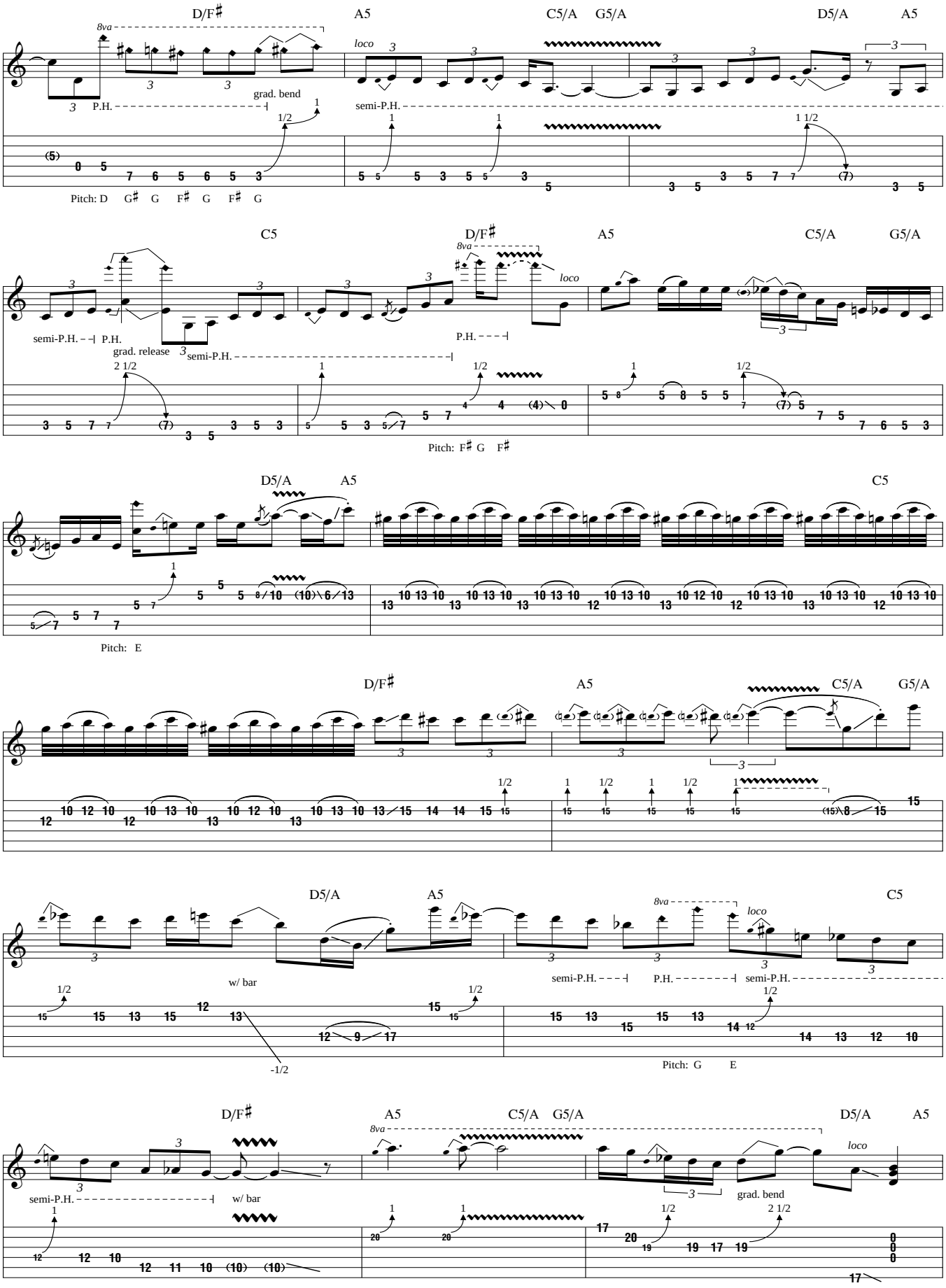


Guitar Solo

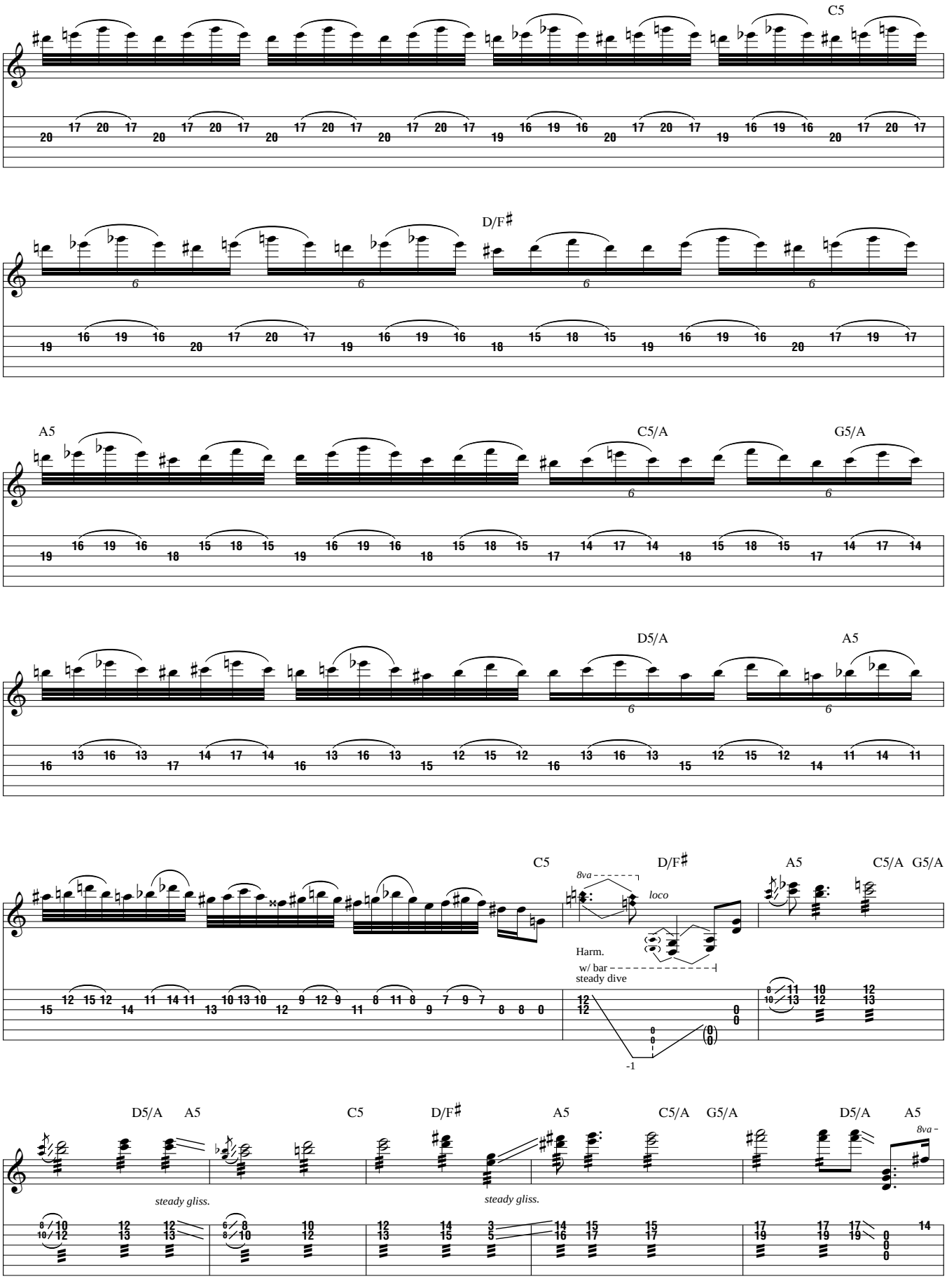
Gtr. 3: w/ Rhy. Fig. 1 (8 times)



*Set for eighth-note regeneration w/ 1 repeat.

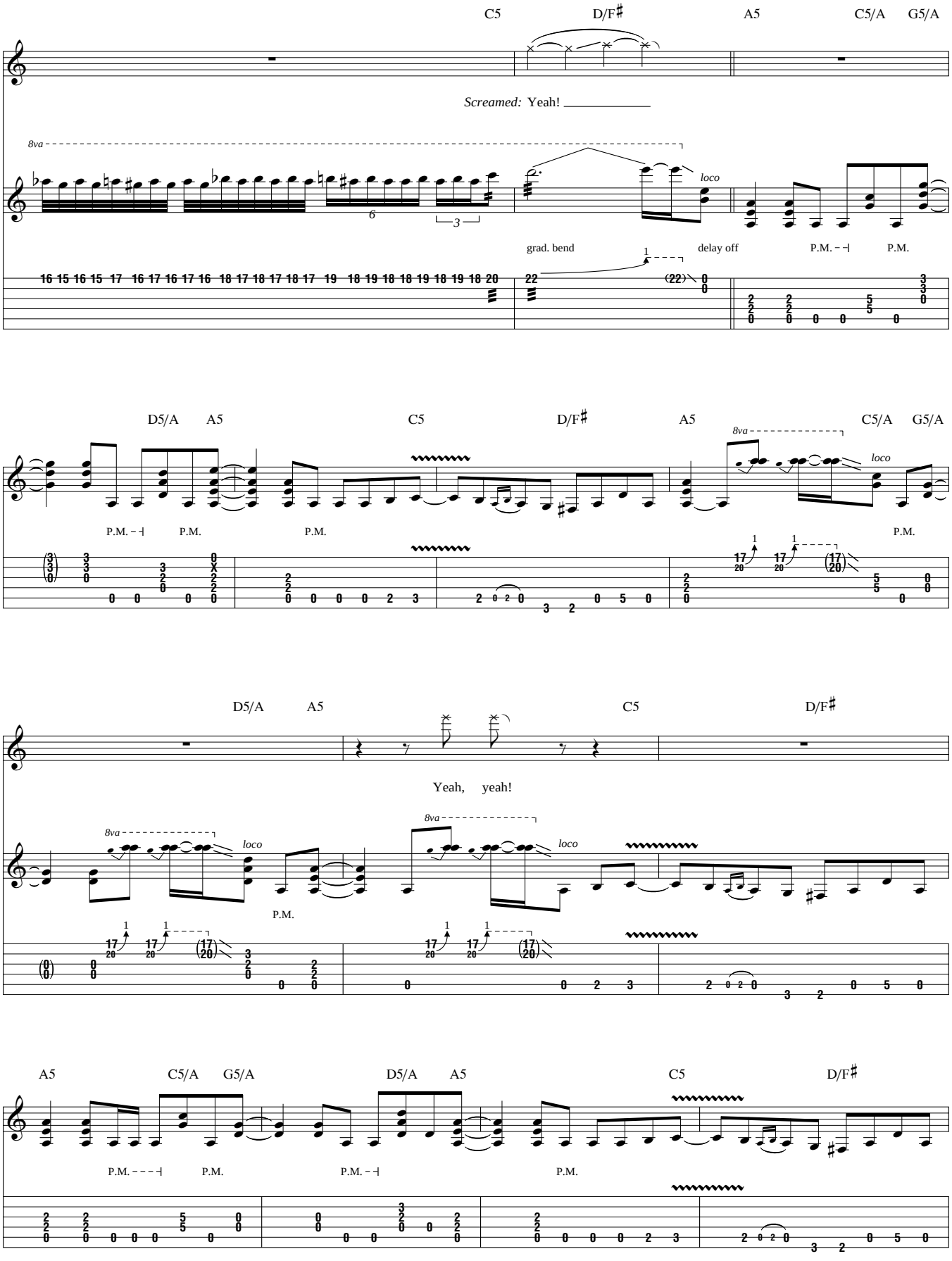
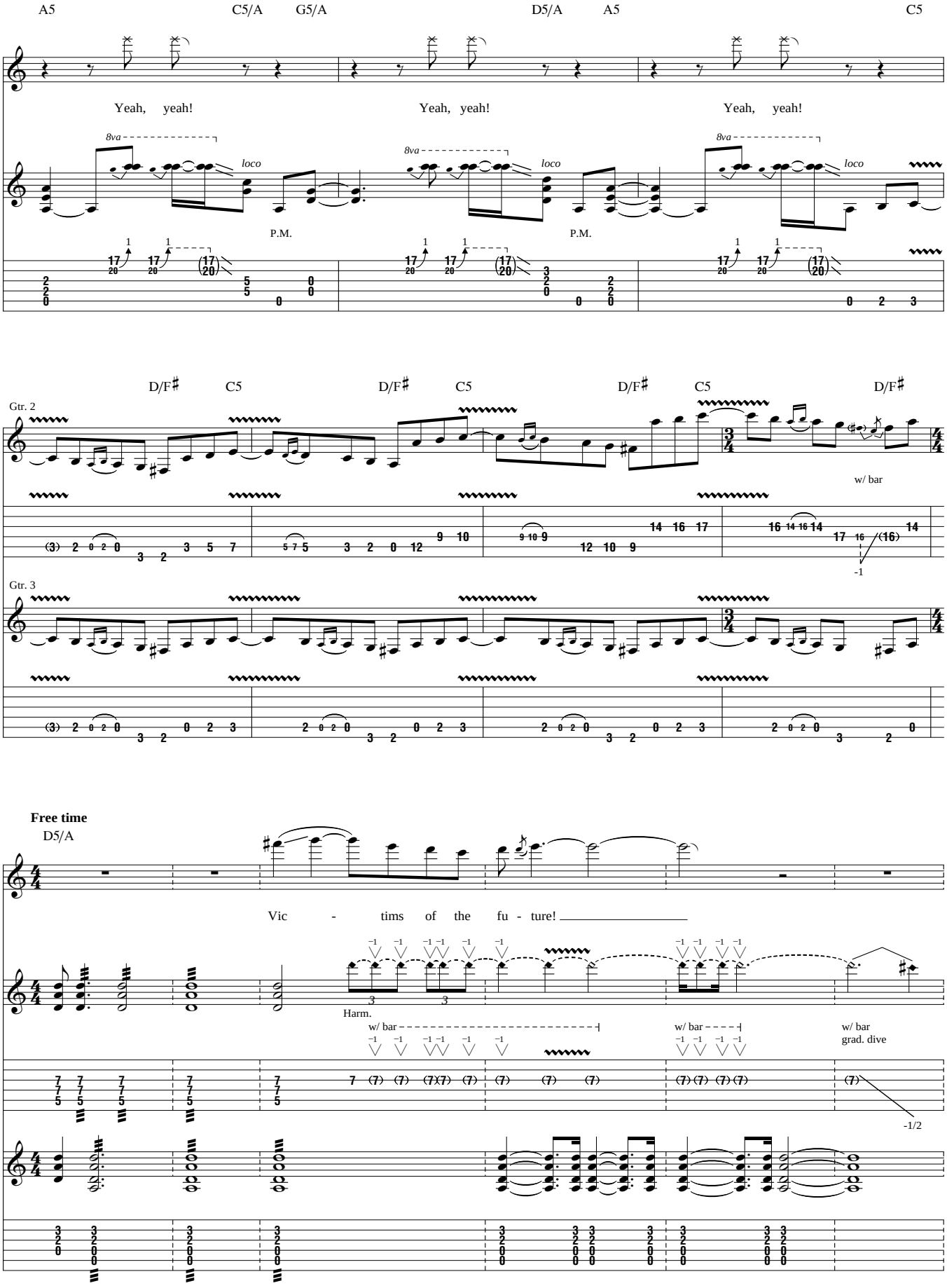


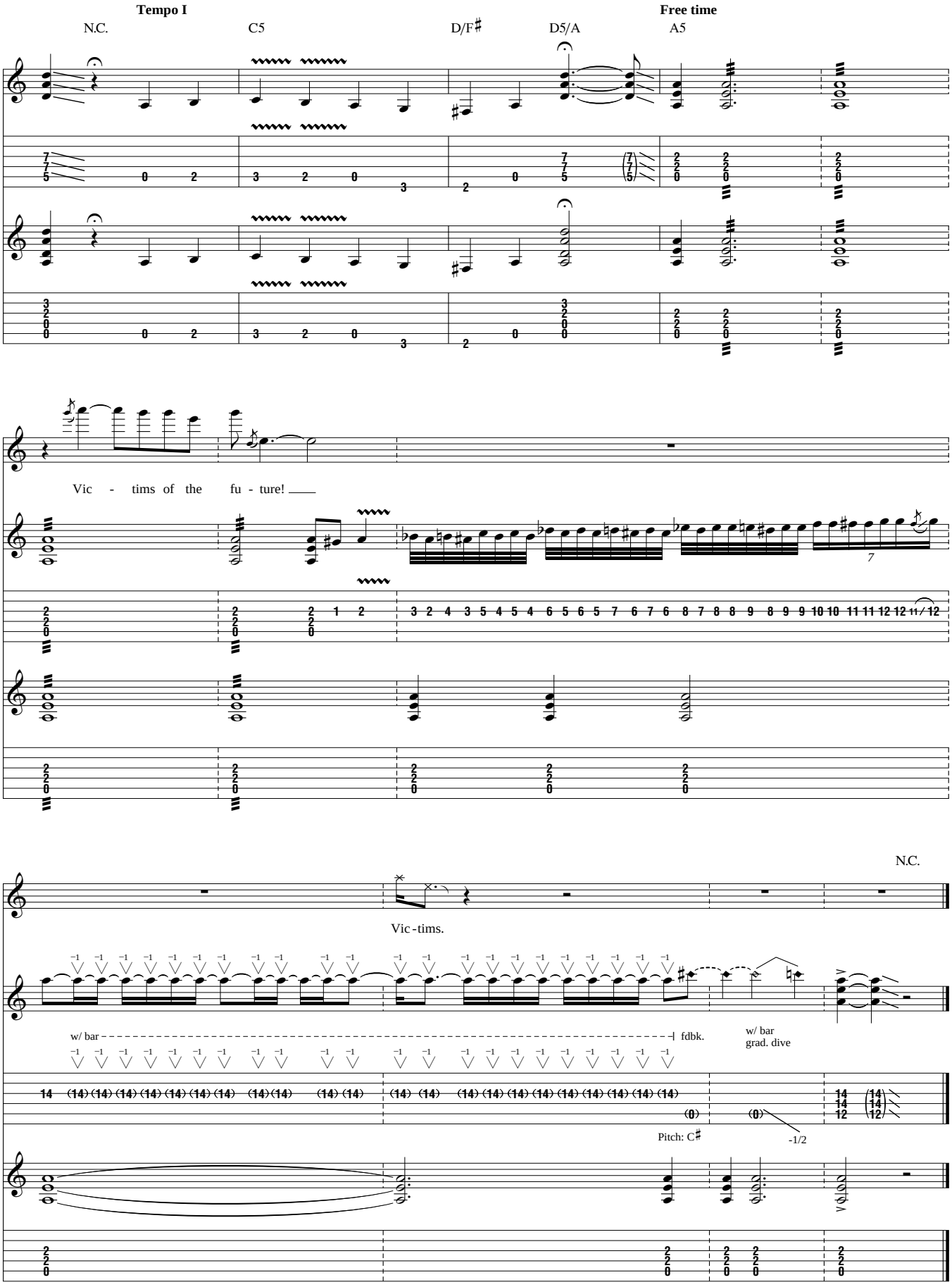
D/F♯
A5
C5/A
G5/A
D5/A
A5
8va
loco
P.H.
grad. bend
semi-P.H.
1/2
1 1/2
Pitch: D G♯ G F♯ G F♯ G
C5
D/F♯
A5
C5/A
G5/A
8va
loco
semi-P.H.
P.H.
grad. release
2 1/2
Pitch: F♯ G F♯
D5/A
A5
C5
Pitch: E
D/F♯
A5
C5/A
G5/A
D5/A
A5
C5
8va
loco
w/ bar
-1/2
semi-P.H.
P.H.
Pitch: G E
D/F♯
A5
C5/A
G5/A
D5/A
A5
8va
loco
semi-P.H.
w/ bar
grad. bend
2 1/2


C5
D/F♯
A5
C5/A
G5/A
D5/A
A5
C5
D/F♯
A5
C5/A
G5/A
8va
loco
Harm.
w/ bar
steady dive
-1
D5/A
A5
C5
D/F♯
A5
C5/A
G5/A
D5/A
A5
8va
steady gliss.
steady gliss.

Outro

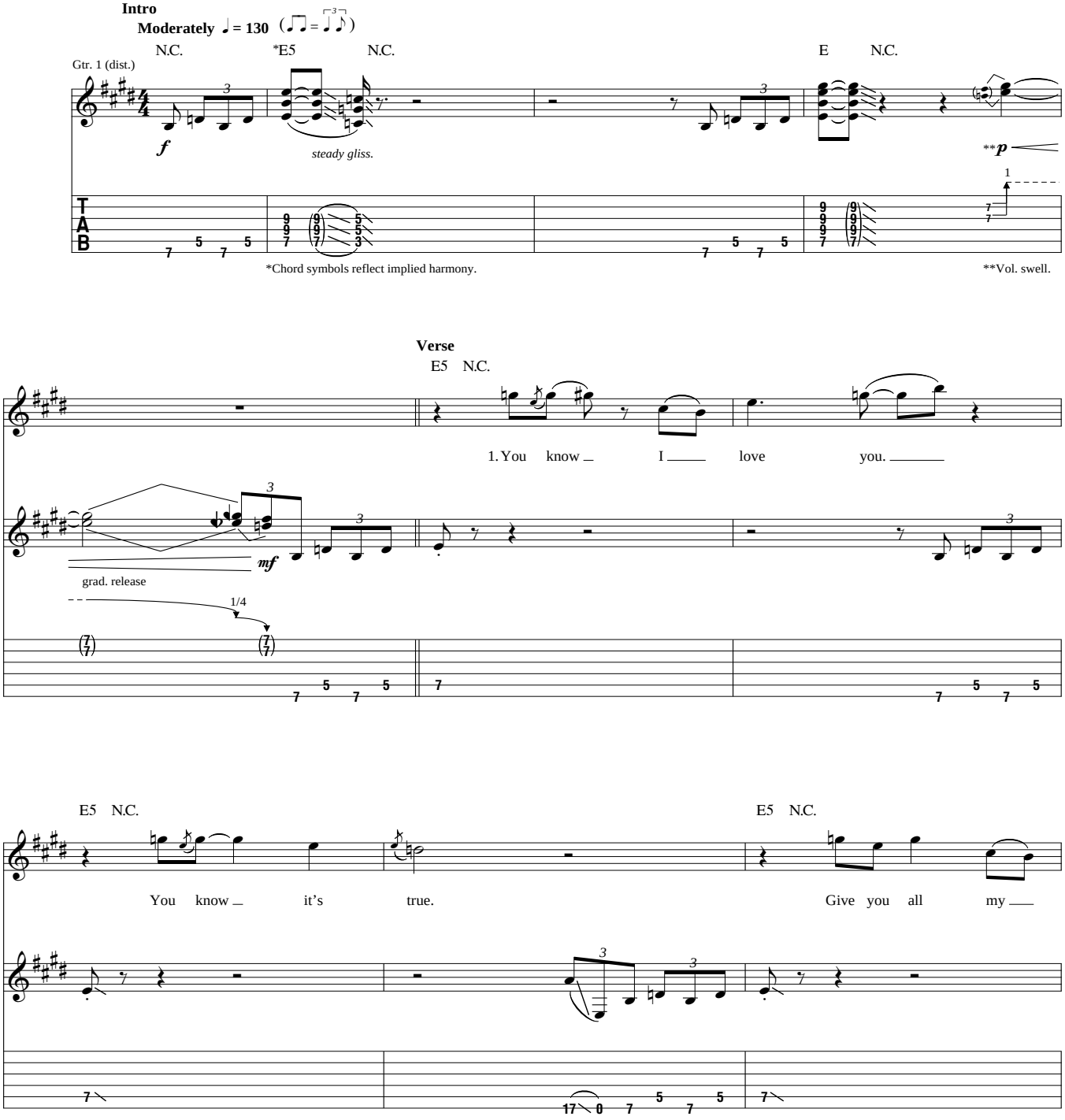
Gtr. 3: w/ Rhy. Fig. 1 (3 3/4 times)



A5
C5/A
G5/A
D5/A
A5
C5
Yeah, yeah!
Yeah, yeah!
Yeah, yeah!
8va
loco
P.M.
D/F♯
C5
Gtr. 2
w/ bar
Gtr. 3
Free time
D5/A
Vic - tims of the fu - ture!
Harm.
w/ bar
grad. dive
-1/2
-1

Tempo I
Free time
N.C.
C5
D/F♯
D5/A
A5
Vic - tims of the fu - ture!
N.C.
Vic-tims.
w/ bar
fdbk.
w/ bar
grad. dive
Pitch: C♯
-1/2

from Gary Moore - *Still Got the Blues*

Walking by Myself

By James A. Lane

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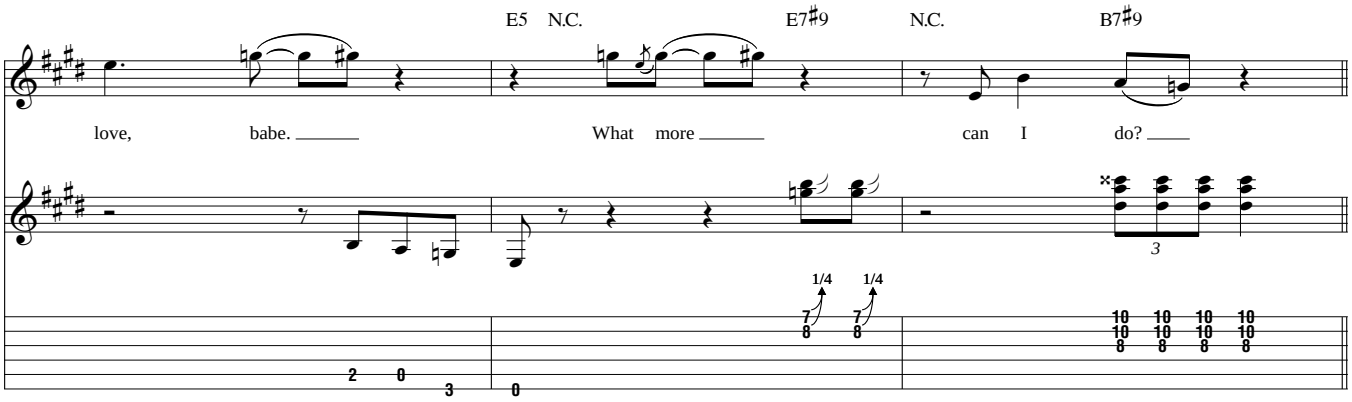
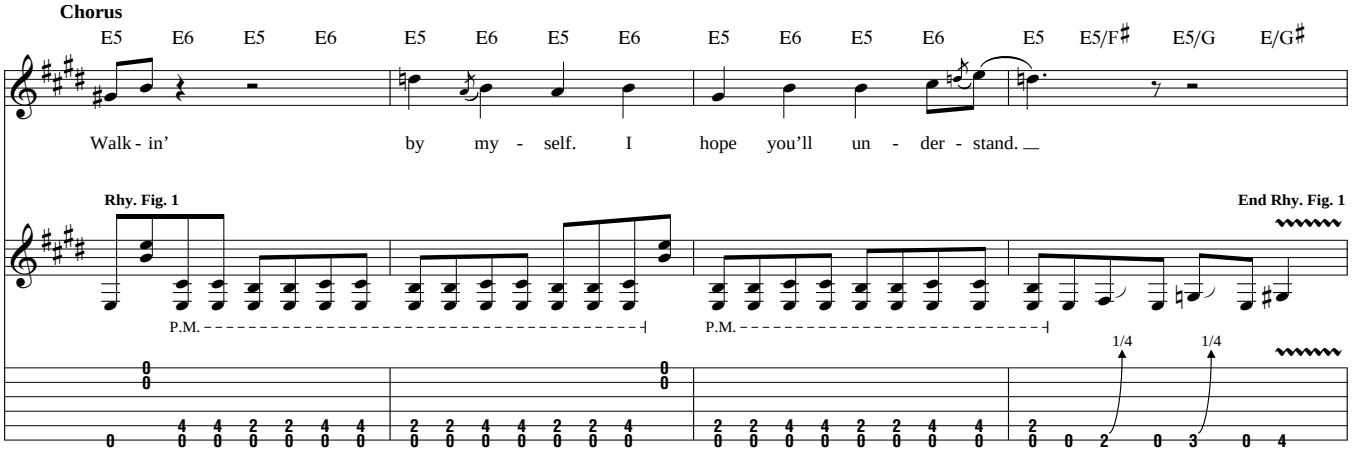
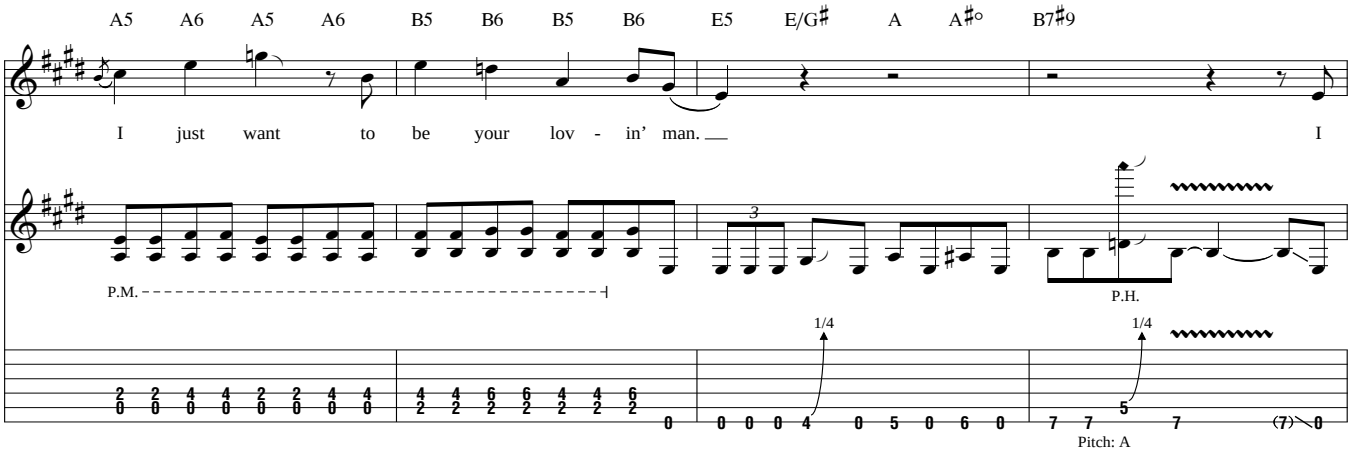
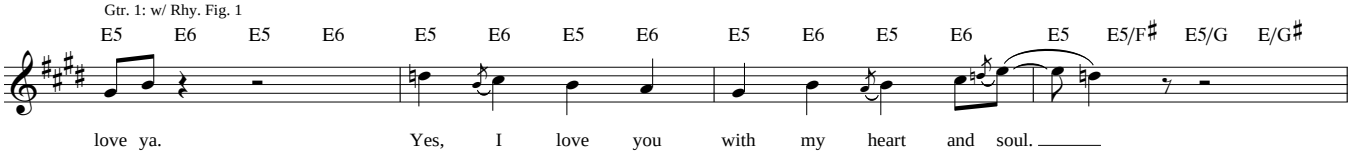
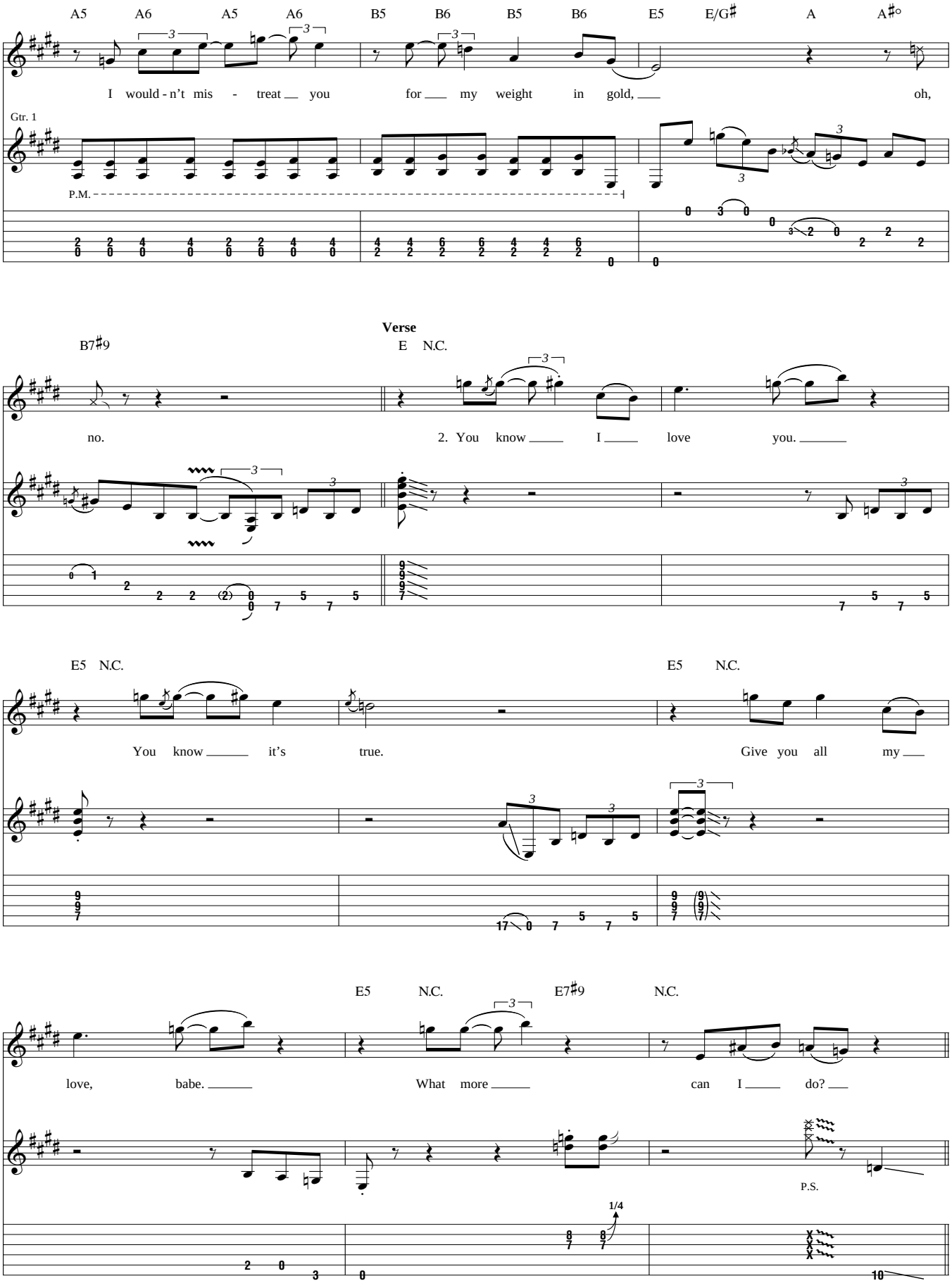
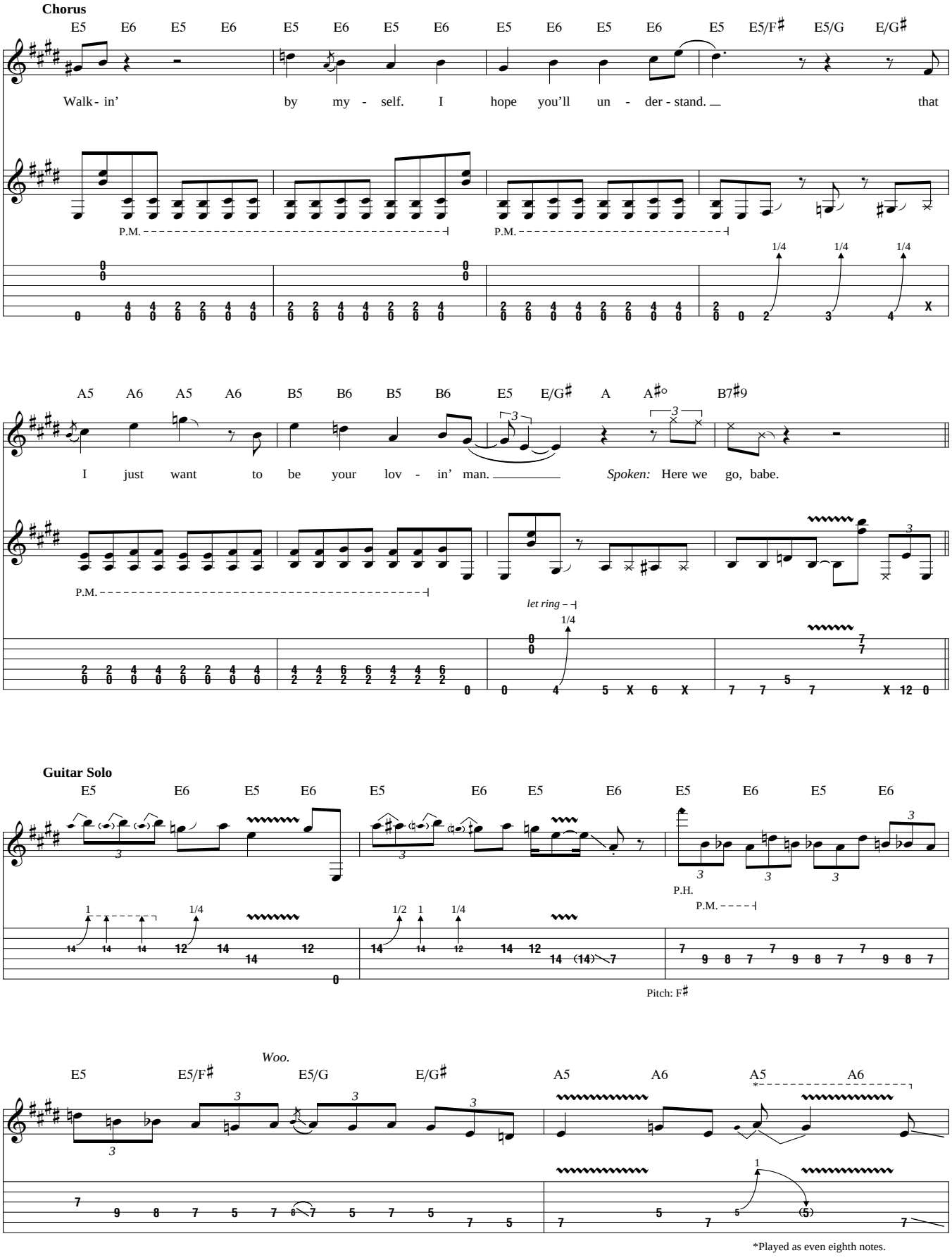
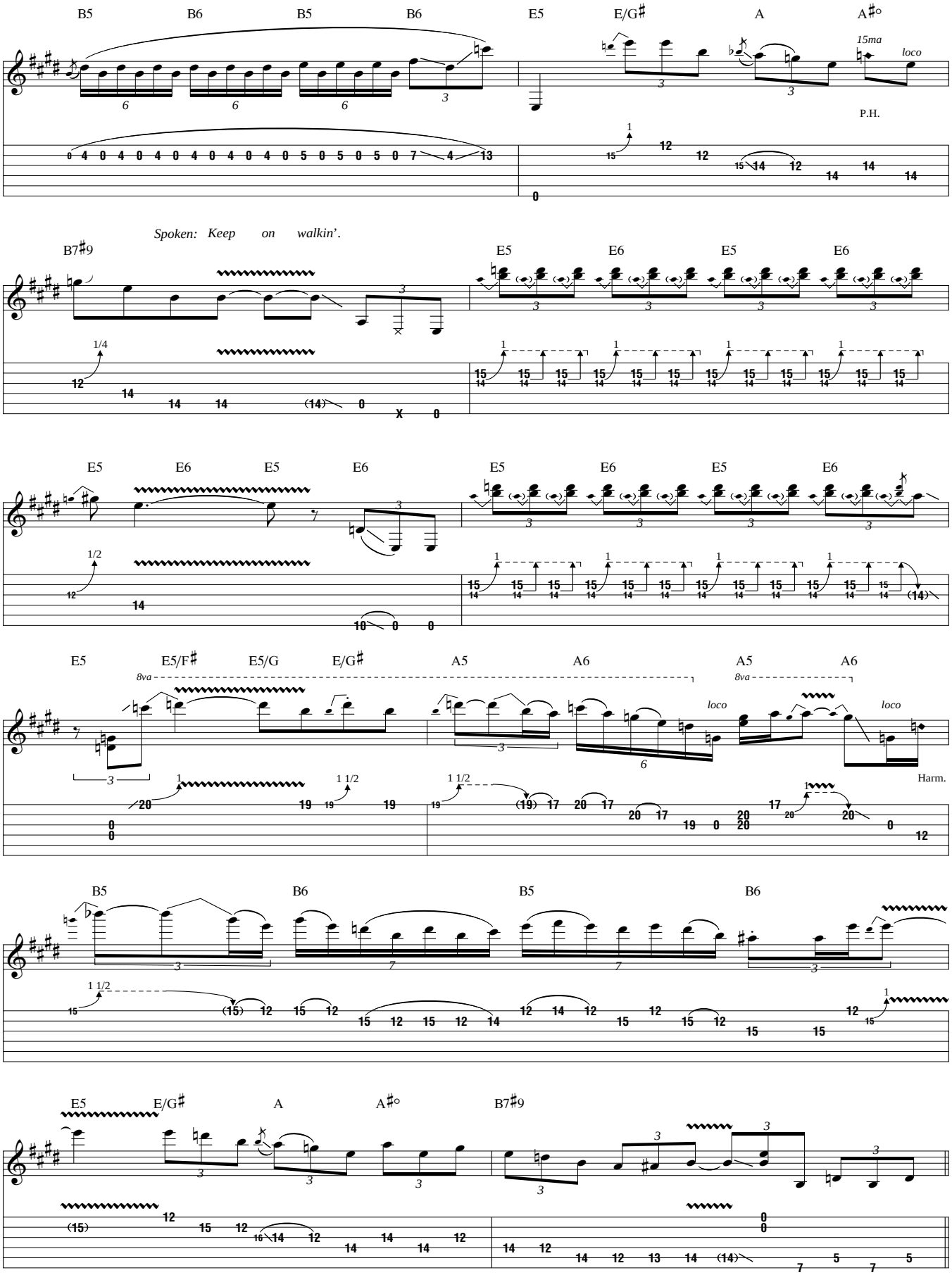

E5 N.C. E7♯9 N.C. B7♯9
love, babe. What more can I do?
1/4 1/4


Chorus
E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E5/F♯ E5/G E/G♯
Walk - in' by my - self. I hope you'll un - der - stand.
Rhy. Fig. 1
End Rhy. Fig. 1
P.M.
P.M.
1/4 1/4


A5 A6 A5 A6 B5 B6 B5 B6 E5 E/G♯ A A♯° B7♯9
I just want to be your lov - in' man. I
P.M.
P.H.
1/4 1/4
Pitch: A


Gtr. 1: w/ Rhy. Fig. 1
E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E5/F♯ E5/G E/G♯
love ya. Yes, I love you with my heart and soul.

A5 A6 A5 A6 B5 B6 B5 B6 E5 E/G♯ A A♯°
I would - n't mis - treat you for my weight in gold, oh,
Gtr. 1
P.M.
Verse
B7♯9 E N.C.
no. 2. You know I love you.
E5 N.C. E5 N.C.
You know it's true. Give you all my
E5 N.C. E7♯9 N.C.
love, babe. What more can I do?
P.S.
1/4

Chorus
E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E5/F♯ E5/G E/G♯
Walk - in' by my - self. I hope you'll un - der - stand. that
P.M.
P.M.
1/4 1/4 1/4
A5 A6 A5 A6 B5 B6 B5 B6 E5 E/G♯ A A♯° B7♯9
I just want to be your lov - in' man. Spoken: Here we go, babe.
P.M.
let ring
1/4
Guitar Solo
E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6
P.H.
P.M.
Pitch: F♯
Woo.
E5 E5/F♯ E5/G E/G♯ A5 A6 A5 A6
*Played as even eighth notes.

B5 B6 B5 B6 E5 E/G♯ A A♯°
15ma
loco
P.H.
Spoken: Keep on walkin'.
B7♯9 E5 E6 E5 E6
E5 E6 E5 E6 E5 E6 E5 E6
E5 E5/F♯ E5/G E/G♯ A5 A6 A5 A6
8va
loco
Harm.
B5 B6 B5 B6
E5 E/G♯ A A♯° B7♯9

Verse

E5 N.C. E5 N.C.

3. You know I love you. You know it's true.

E5 N.C. E5 N.C. E7♯9 N.C.

I'll give you all my... babe. What more could I do. I'm

P.S. P.S. P.M.

8va

1/4 3/4 1/4 3/4 1 1 1/2

*Played as even eighth notes.

Chorus

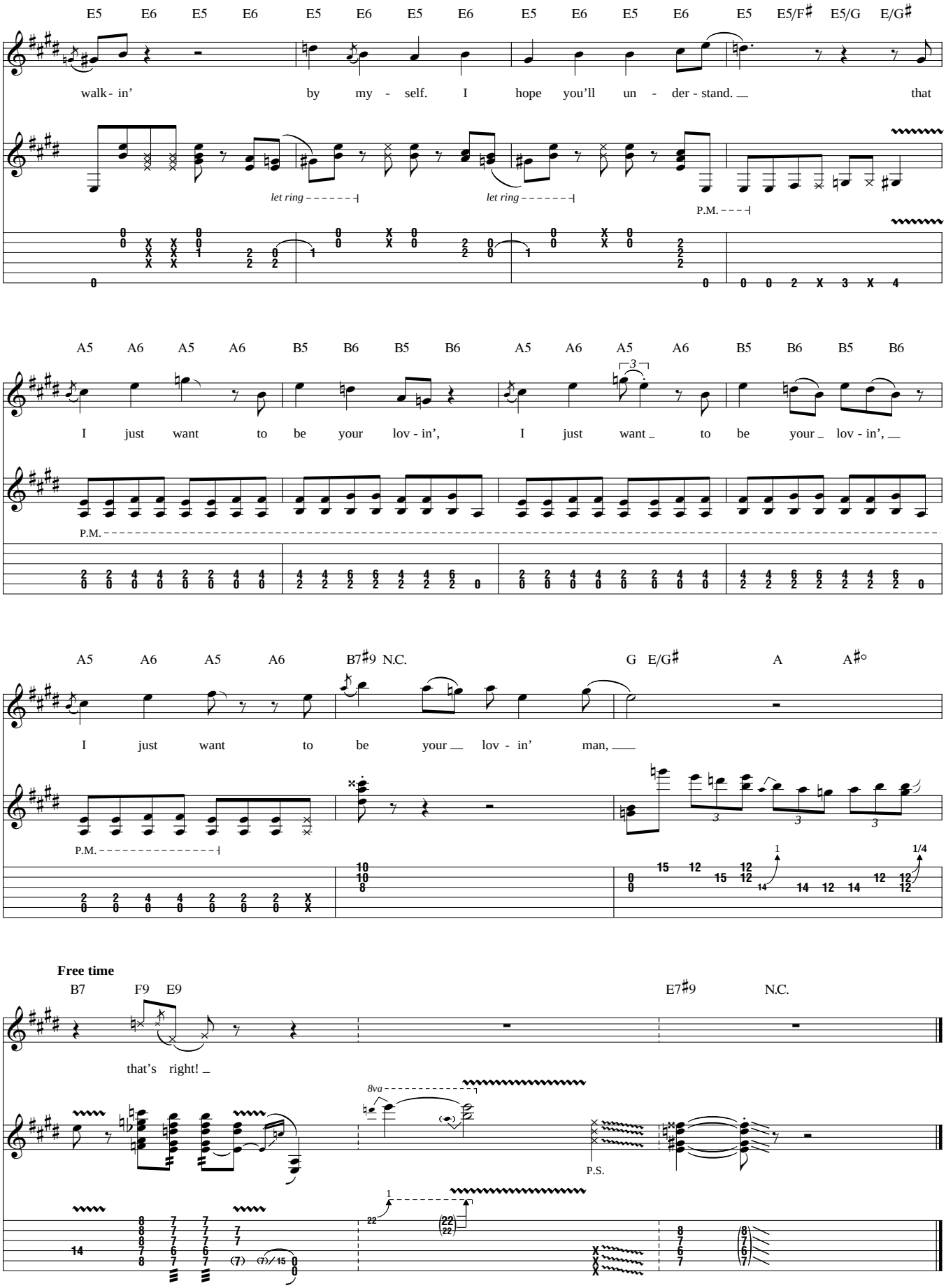
E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E5/F♯ E5/G E/G♯

walk - in' by my - self. I hope you'll un - der - stand.

P.M. P.M. P.M.

A5 A6 A5 A6 B5 B6 B5 B6 E5 E/G♯ A A♯° B7♯9

I just want to be your lov - in' man. I said I'm

P.M.

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E5/F♯ E5/G E/G♯
walk - in' by my - self. I hope you'll un - der - stand. that
let ring
let ring
P.M.
A5 A6 A5 A6 B5 B6 B5 B6 A5 A6 A5 A6 B5 B6 B5 B6
I just want to be your lov - in', I just want to be your lov - in',
P.M.
A5 A6 A5 A6 B7♯9 N.C. G E/G♯ A A♯°
I just want to be your lov - in' man,
P.M.
Free time
B7 F9 E9 E7♯9 N.C.
that's right!
8va
P.S.